

Yarnwise

written by knitters, for knitters

NEW
LOOK!

MARCH 2013 • ISSUE FIFTY EIGHT

CLEVER CAST ON

*Three ways to
create perfect top
down socks*

“My designs are modern girly”

Luxe Knits' Laura Zukaite
on working with top
fashion labels

ARTISAN WOOLS

Why the rare breed revival is
good news for knitters

Bursting with COLOUR

Make our soft and stylish hat and mitts

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GREAT
PATTERNS

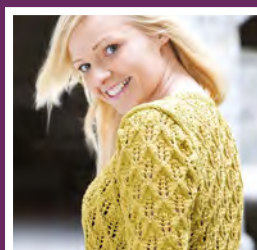
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MARCH 2013



More to make

- FERN CARDIGAN
- BRAIDED SCARF
- LACE PONCHO
- SUNRISE SOCKS



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Yarnwise

written by knitters, for knitters

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Welcome!



It's March! Where has this year gone? In January I resolved to sort out my WIPs and so far I have finished just two of them, but have cast on at least three more. I wish I could be a one-project-at-a-time knitter, but it's not going to happen. There are too many lovely things to make out there! I need to sit down with my growing number of UFO's and tame them.

To help me out, I will be putting Rhian Drinkwater's advice to practice (pg 98). A WIP pile can be daunting, but it's good to tackle it every once in a while.

Once I've got that under control, I may have room to start (and finish) more projects, especially since there are so many great patterns in this issue. We've got another classic from Rita Taylor – the glamorous Fern Cardi (pg 6), a stunning and unusual Lace Poncho by Bianca Boonstra (pg 42) and much more.

Beginners are not neglected either – sometimes simple can be very effective. We've a lovely plaited scarf (pg 38) by Janine Le Cras. Worked in Garter Stitch throughout, and topped off with a massive wooden button, this project

has a high fashion look and is bound to attract compliments wherever it's worn.

We also chat with the very talented Laura Zukaite on pg 22. She has worked for Fashion Houses and brings this experience to her own work, which is stunning. We look forward to seeing her online collections soon.

We are very lucky to have diversity in the yarns we use – but a lot of rare breed sheep were close to being wiped out, until a group of passionate farmers, small holders and knitters got together to do something about it. Find out more about their quest on pg 32 – I'll be supporting them by buying natural, local yarn. Of course, it will add to my WIP's, but once I sort my UFO's, I'm sure I'll have the space!

Zoë

Zoë Clements, Editor

Drop me a line at zoe@tailormadepublishing.co.uk

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cast on!
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WHAT'S ON THE COVER?

Northern Lites

By Kristina English

These mitts are not only a joy to make, but are so good to wear you won't want to take them off!

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See page 82
for details

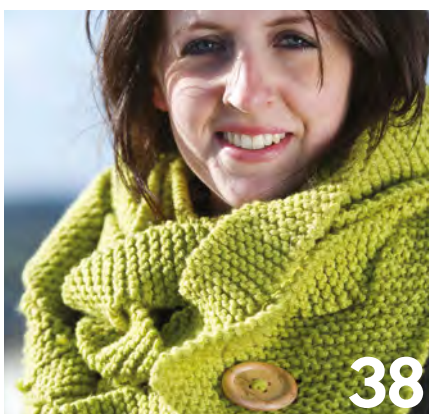




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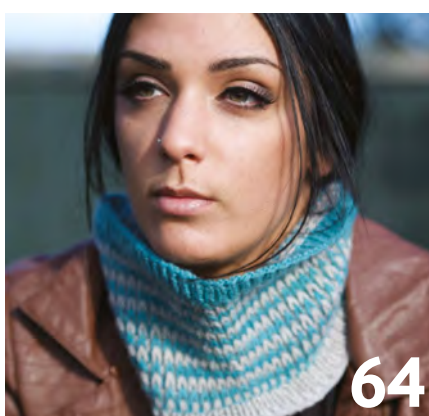
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Yarn
Review
page 50



Fern Cardi

A simple, easy to remember lace repeat is used to great effect in this cropped cardigan. Made with silk, it's a surefire show-stopper!



DESIGNER RITA TAYLOR

When she is not knitting, Rita enjoys cycling around the lanes of Norfolk where she lives. The photographs that she takes of the local landscape and architecture provide inspiration for her paintings and for many of her knitting designs.

DIFFICULTY INTERMEDIATE

SKILLS USED

- Increasing
- Decreasing
- Lace stitches
- Pick up & knit
- Knitting in rows
- Working from a chart
- Seaming

YARN USED

**Louisa Harding,
Mulberry Silk**
■ 100% silk
■ 50g/124m/136yd
■ Shade: 36

EASE

- 2.5-7.5cm/1-3in positive ease

TENSION

- Work 20 sts and 24 rows in Fern Lace to measure 10x10cm/4x4in using 4mm (US 6) needles, or size required to obtain correct tension

NOTIONS

- 3.25mm (US 3) needles
- 4mm (US 6) needles
- Three 10mm buttons
- Tapestry needle

“The low sun shining through fern leaves inspired the choice of lace pattern for this cropped cardigan.”

SPECIAL STITCH PATTERNS

K1, P1 Rib

(multiple of 2 sts + 1)

Row 1 (RS): (K1, p1) to last st, k1.

Row 2: (P1, k1) to last st, p1.

Rep Rows 1-2 for patt.

Fern Lace

(multiple of 10 sts + 3)

Row 1 (RS): K4, k2tog, *yo, k1, yo, ssk, k5, k2tog; rep from * to last 7 sts, yo, k1, yo, ssk, k4.

Row 2 and every foll WS row: Purl.

Row 3: K3, k2tog, k1, *(yo, k1) twice, ssk, k3, k2tog, k1; rep from * to last 7 sts, (yo, k1) twice, ssk, k3.

Row 5: K2, k2tog, k2, *(yo, k1) twice, k1, ssk, k1, k2tog, k2; rep from * to last 7 sts, (yo, k1) twice, k1, ssk, k2.

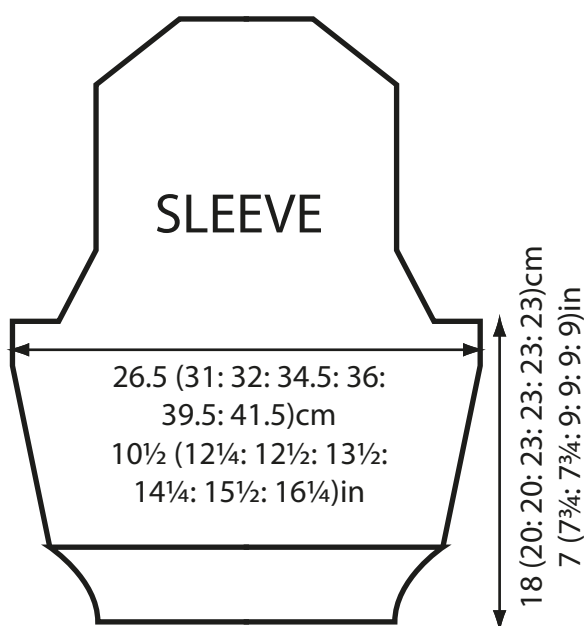
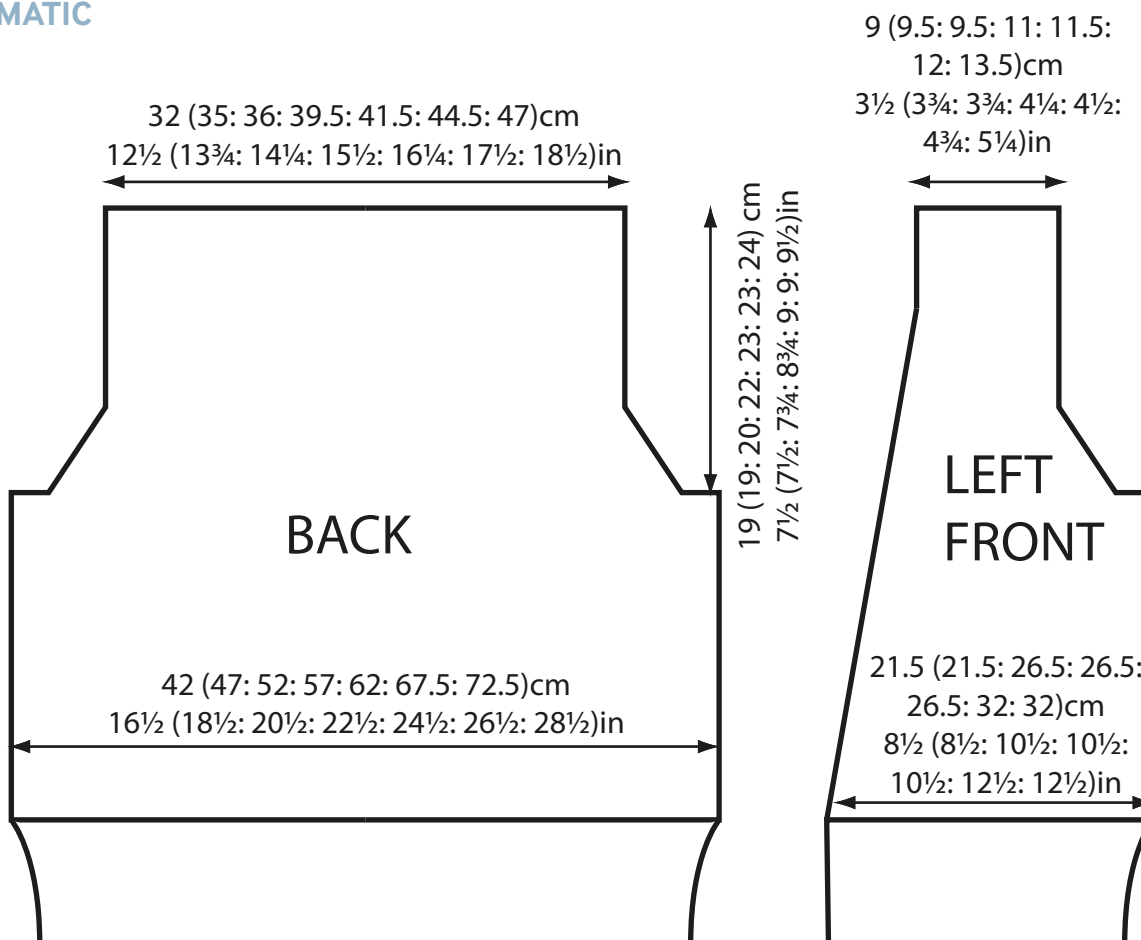
Row 7: K1, k2tog, k3, *(yo, k1) twice, k2, sl1, k2tog, psso, k3; rep from * to last 7 sts, (yo, k1) twice, k2, ssk, k1.

Row 9: K2 *yo, ssk, k5, k2tog, yo, k1; rep from * to last st, k1.

Row 11: K2 *yo, k1, ssk, k3, k2tog, k1, yo, k1; rep

Finished bust (open)	84	89	104	109	114.5	129.5	134.5	cm
	33	35	41	43	45	51	53	in
Length	48.5	49	49.5	53.5	54.5	56	57	cm
	19	19¼	19½	21	21½	22	22½	in
Yarn amounts	6	6	8	9	9	11	11	balls
Total metres	744	744	992	1116	1116	1364	1364	m
Total yards	816	816	1088	1224	1224	1496	1496	yd

SCHEMATIC



from * to last st, k1.

Row 13: K2 *yo, k2, ssk, k1, k2tog, k2, yo, k1; rep from * to last st, k1.

Row 15: K2 *yo, k3, sl1, k2tog, psso, k3, yo, k1; rep from * to last st, k1.

Row 16 (WS): Purl.

Rep Rows 1-16 for patt.

PATTERN NOTES

Sizing is somewhat staggered due to the limitations of the pattern repeat (see table, pg 10).

The cardigan is buttoned only at the waist/underbust with the bust worn open, so consulting the schematic and choosing a size based on back width and hem circumference is recommended.

Keep in pattern wherever possible, making sure stitch count stays correct.

Finished measurements do not include front band.



**Cast
ON**

BACK

With smaller needles, cast on 83 (93: 103: 113: 123: 133: 143) sts and work in K1, P1 rib for 8cm/3¼in, ending after a WS row.

Change to larger needles work in Fern Lace pattern until piece measures 29 (30: 30: 31: 32: 33: 33)cm or 11½ (11¼: 11¼: 12¼: 12¼: 13: 13)in from cast on or desired length to armhole, ending after a WS row.

Shape Armholes

Cast off 4 (5: 5: 6: 6: 7: 8) sts at beg of next 2 rows. 75 (83: 93: 101: 111: 119: 127) sts

Dec 1 st at each end of every alt row 6 (7: 11: 12: 15: 16: 17) times. 63 (69: 71: 77: 81: 87: 93) sts rem

Work even until armhole measures 19 (19: 20: 22: 23: 23: 24)cm or 7½ (7½: 7¾: 8¾: 9: 9: 9½)in, ending after a WS row.

Shape Shoulders

Cast off 9 (9: 9: 10: 11: 12: 13) sts at beg of next 2 rows.

Cast off 9 (10: 10: 11: 11: 12: 13) sts at beg of foll 2 rows.

27 (31: 33: 35: 37: 39: 41) sts rem for back of neck. Place these sts on a holder.

RIGHT FRONT

With smaller needles, cast on 43 (43: 53: 53: 53: 63: 63) sts and work in K1, P1 rib for 8cm/3¼in, ending after a WS row.

Begin Lace and Shape Neck

Note: Read ahead, neck and armhole shaping are worked at the same time.

Change to larger needles and begin working Fern Lace, dec 1 st at beg of next row, then every 8 rows 4 times, then every 6 (6: 4: 6: 8: 8: 6) rows 10 (7: 13: 9: 5: 11: 7) times.

AT THE SAME TIME, when work measures same as Back to armhole, cast off 4 (5: 5: 6: 6: 7: 8) sts at beg of next WS row, then dec 1 st at armhole edge of

YARN REVIEW

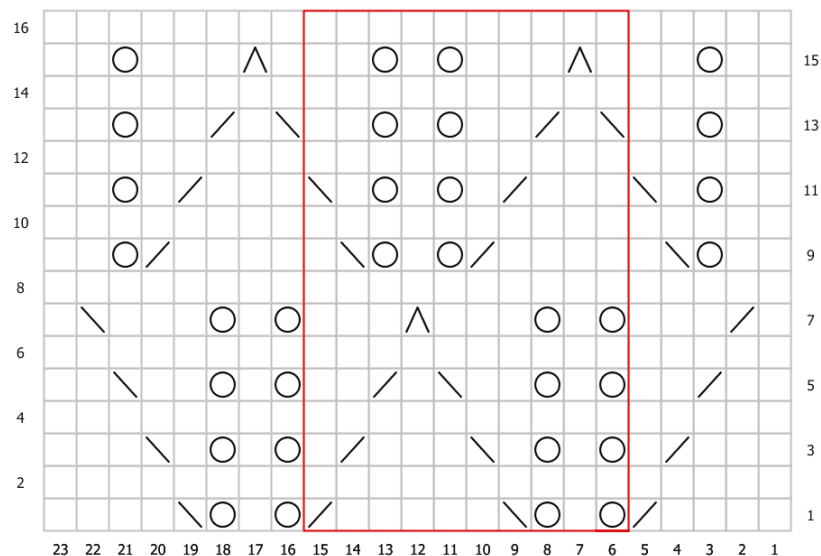
Rita says "Lovely silk yarn with a beautiful sheen; keeps you warm when it's cold and cool when it's hot."

YARN ALTERNATIVES

- ◆ SAVE Debbie Bliss, Bella
- ◆ SPEND Sublime, Cashmere Merino Silk
- ◆ SPOIL YOURSELF Fyberspates, Scrumptious DK



FERN LACE



every alt row 6 (7: 11: 12: 15: 16: 17) times.

18 (19: 19: 21: 22: 24: 26) sts rem after neck and armhole shaping are completed.

Work even in patt until piece meas same as Back to shoulder, ending after a RS row.

Shape Shoulders

Cast off 9 (9: 9: 10: 11: 12: 13) sts at beg of next WS row and rem 9 (10: 10: 11: 11: 12: 13) sts at beg of foll WS row.

LEFT FRONT

Work as for Right Front, reversing all shapings.

SLEEVES

(make 2)

With smaller needles, cast on 41 (51: 51: 51: 61: 61: 71) sts and work in K1, P1 Rib for 5cm/2in, ending after a RS row.

Change to larger needles and purl 1 row, inc 2 sts evenly across row. 43 (53: 53: 53: 63: 63: 73) sts

Change to Fern Lace, inc 1 st at each end of 5th row, then every 6th row 4 (3: 4: 6: 3: 6: 3) times. 53 (61: 63: 67: 71: 77: 81) sts

Work even in patt until sleeve measures 18 (20: 20: 23: 23: 23: 23)cm or 7 (7¼: 7¼: 9: 9: 9: 9)in from cast on, ending after a WS row.

Shape Cap

Cast off 4 (5: 5: 6: 6: 7: 8) sts at beg of next 2 rows.

Dec 1 st at each end of every alt row 4 (4: 6: 12: 15: 16: 17) times.

Work even in patt for 20 rows, then dec 1 st at each end of every row 9 (11: 10: 4: 3: 4: 4) times. 19 (21: 21: 23: 23: 23: 23) sts rem

Cast off loosely.

FINISHING

Front Band

Sew shoulder seams.

With smaller needles and RS facing, pick up and knit 26 sts from right front ribbing edge, pick up and knit 80 (84: 88: 90: 92: 94: 96) sts up to right shoulder, pick up and knit 1 st from seam edge, knit across 27 (31: 33: 35: 37: 39: 41) held sts from back neck, pick up and knit 1 st from seam edge, pick up and knit 80 (84: 88: 90: 92: 94: 96) sts down left front to start of ribbing, then pick up and knit 26 sts from ribbing. 241 (253: 263: 269: 275: 281: 287) sts

Work in K1, P1 rib for 3 rows.

Buttonhole row (RS): Rib 5, (yo, k2tog, rib 8) twice, rib to end.

Rib 3 rows.

Cast off.

Set in sleeves, easing slightly to fit.

Sew side and sleeve seams.

Sew on buttons.

Block to measurements and weave in ends.

KEY

- RS: knit
WS: purl
- Yo
- k2tog
- Ssk
- Sl1, k2tog, pss0
- Pattern Repeat



THE KNITTY GRITTY

• What's happening right now in the world of wool •



John Teale



Stallholders demonstrating their wares and their skills at the 2012 show. Photos: John Teale

Wonderwool returns to Wales

Wales prepares for the fibre extravaganza in April

IF YOU'VE NEVER MADE IT TO WONDERWOOL WALES be sure to try and visit this April. In its eighth year, the event which is held at the Royal Welsh Showground, Builth Wells, promises to be bigger and better than ever. Visitors can expect up to see 175 vendors who will have plenty of gorgeous yarns, fibres, books and much more to indulge in your favourite fibre crafts from knitting, crochet, spinning and felting all under one roof.

Chrissie Menzies, Wonderwool's organiser tells *Yarnwise*, "The show literally buzzes with excitement and inspiration. For creative types the stalls offer lots to buy, lots of ideas and lots of opportunities to watch demonstrations or have a go themselves. This year there will also be a good selection of ready-made designer items for sale – so even if visitors don't actually do much making themselves, they could come along and get inspired and also purchase some lovely environmentally-friendly fashions, accessories and furnishings."

As well as retail therapy opportunities, there will also be the chance to watch demonstrations from experts of the Guilds of Weavers, Spinners and Dyers. You will also get the chance to try out some new skills, too.

The popular Sheepwalk fashion show returns, where garments and accessories made by the exhibitors can be viewed. And

we mustn't forget about the animals that bring us fibre, be sure to visit the rare breed sheep and alpacas, and see demonstrations of sheep shearing. If you love fibre, Head to Wonderwool on the 27-28 April this year and you won't be disappointed!

Visit www.wonderwoolwales.co.uk for details of exhibitors and directions.

Yarnwise has teamed up with Wonderwool Wales 2013 to offer two readers the chance to win a pair of tickets to this annual festival of wool.

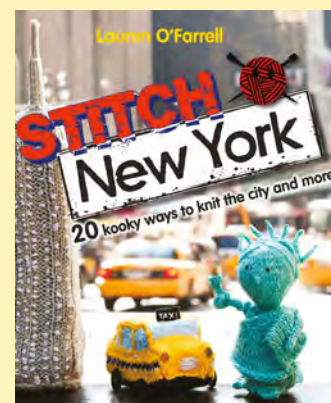
To win a pair of free tickets answer the following question:

What fun, wearable item can visitors enter in a competition at this year's show?

Send your answer, with your name, address and daytime phone number by 12 April to: *Yarnwise/Wonderwool competition*, c/o Chrissie Menzies, Ty Mawr Uchaf, Llanerfyl, Welshpool, Powys SY21 0JE

Winning entries will be drawn from correct answers received by the closing date. The publication's terms and conditions apply. If you're happy for your name and address to be added to a database to receive marketing information from Wonderwool Wales please indicate on your entry.

Win!



STITCH NEW YORK

LAUREN O'FARRELL

£14.99, David & Charles

Deadly Knitshade is back having reeked havoc in New York. Celebrating all things New York, Lauren O'Farrell takes inspiration from much loved films, food and the city for her latest offering. For example, you can knit your very own Smash the Angry Ape inspired by King Kong, or make your own small yellow taxi, a squishy Empire State Building, a couple of feisty fibre firefighters or even your very own woolly Woody Allen!

This book is great fun and each pattern is complemented with gorgeous photography so even if you aren't the best knitter you will still enjoy passing the time away by looking at the fun pictures.

Readers of *Yarnwise* can order *Stitch New York* for the special price of £11.24 (rrp £14.99 with free p&p (UK only)).

To order please visit www.stitchcraftcreate.co.uk/stitch-new-york and quote promo code R11859 upon checkout or call RUCraft on 0844 8805851

★
This month's
Essential
Reads

1-3 March

Make It/Knit & Stitch It

» Farnborough is the location for this year's Make It 2013 and Knit & Stitch It 2013. Both shows will run alongside each other complementing each craft on offer. The three-day event will consist of a number of exhibitors from paper crafts, stamping, knitting, crochet to jewellery making. You be able to get top tips from the exhibitors and tutors, and there will also be workstations throughout the halls so you too can try your hand at a range of crafts. This show will excite not only those advanced in their craft fields but beginners, too. For further information, prices and opening times head to www.make-it.org or www.knitandstitch-it.org.uk



WHAT'S ON
March
2013

Make it 2013, Stitch it 2013



Creative Stitches and Hobbycrafts

7-10 March

Creative Stitches and Hobbycrafts

GLASGOW

» This event includes everything you would expect from a Creative Stitches and Hobbycrafts show plus catwalk fashion shows, a knitting lounge and a chance to see some of the many stunning costumes from film adaptations of Jane Austin's beloved novels. On display will be Colin Firth's iconic white shirt from the BBC's *Pride and Prejudice*, and the beautiful dress from the Box Hill scene in *Emma*, which starred Gwyneth Paltrow.

Alongside these fantastic additions, you will be able to visit a range of stalls, workshops and tutorials throughout the four-day event. For further information and price guides, head to www.ichf.co.uk or phone the ticket hotline on 01425 277988

15-16 March

Alpaca Futurity and Fibre Festival 2013 | BIRMINGHAM

» Can't get enough of beautiful alpaca yarns? Head over to the British Alpaca Futurity and Fibre Festival 2013 in March at the NEC, Birmingham. This year is set to be even bigger than previous events and visitors can enjoy over 35 stalls where all things Alpaca can be bought, from alpaca equipment, feed, bedding and fleeces to textiles and yarn.

The event will also see 400 alpacas taking to the stage to compete in the Halter Classes and the international fleece competition, which are judged by top names in the alpaca world. Budding photographers and artists can also take part in the arts and craft competition.

Tickets can be purchased from www.britishalpacafulurity.com



The British Alpaca Futurity



A Worthy Craft

Government figures reveal the Craft Industry is worth £10 billion to the UK economy

» In the first report of its type, Mapping Heritage Craft looked to uncover the economic contribution of all crafts to the UK. The report defines Heritage Craft as: "Practices which employ manual dexterity and skill and an understanding of traditional materials, designs and techniques in order to make, repair, restore or conserve buildings, other structures, modes of transport, or more general, portable objects." Findings have revealed that it is worth a whopping £10 billion to the UK economy.

The report further breaks Heritage Crafts down into sectors that include: Wood and Paint, Stone, Paper, Jewellery and Textiles. Under the Textiles banner comes yarn craft defined by 'Making Clothing and Accessories', 'Spinning, weaving and dyeing' and 'Making, storing and

conserving textile products'. The importance of keeping heritage crafts alive for the next generation is stressed in the report, and that the textile industry employs over 25,000 people. With an annual turnover of £1,115,642, 080 it suggests that us crafters and knitters are contributing an awful lot to the local (and global) economy.

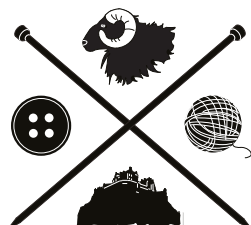
We aren't too surprised here at *Yarnwise* by these figures but we certainly think it would raise a few eyebrows outside of the crafting industry – knitting doesn't just have to be a pastime hobby – it significantly contributes to the economy. So keep picking up those knitting needles with pride!

To read the whole report, visit www.creative-blueprint.co.uk

EDINBURGH YARN FESTIVAL

» We always get a little excited here at

Yarnwise when we find out about a new yarn festival and this one is set to hit Edinburgh by storm on the 16 March. Said to be the first of its kind in the City, the one-day



event will feature a selection of yarn-based classes taught by local teachers, and a marketplace of up to 30 stalls aimed at knitters, crocheters and spinners.

Head to Out of the Blue, Drill Hall on Dalmeny Street, Edinburgh to enjoy the festival and meet with like-minded people. Visit www.edinyarnfest.com for more information, ticket prices and opening times or search Edinburgh Yarn Festival on Ravelry.

EASTER KNITS

ARNE & CARLOS

£8.99, Searchpress

★
This month's
Essential
Reads



Arne and Carlos return for another helping of extremely cute seasonal springtime knits. Based on

traditional Scandinavian design, we are treated to knitted eggs, chicks, Easter bunnies and even a selection of sweaters to keep the bunnies warm.

Each pattern is quick and simple to complete with easy-to-follow charts and written instructions. We think this could make a fabulous Easter present for knitters so make the holiday feature more than just chocolate eggs this year.

Readers of Yarnwise can order this book and receive free postage. Call Search Press on 01892 510 850 quoting Yarnwise to get this special offer

SCOTTISH HERITAGE KNITS

MARTIN STOREY

£15.99 Rowan



Celebrate Scottish heritage with Martin Storey. The book contains 24 fabulous patterns, which

includes a Tay Tartan Cardigan, a Glencoe Scarf and Aberdeen Argyll Mittens and two beautiful interior patterns: a Shetland Knee Rug and Throw and a Shetland Cushion. Each offering packs a punch with stunning colourwork and textures whilst keeping tradition at the heart of this book. Beautiful scenic images run alongside each pattern to illustrate the inspirations Scotland can evoke. Charts, schematics and written instructions are clear and concise.

THE KNITTY GRITTY



KNITTING DIVA

£12.68

Express your knitting diva with this quirky brooch designed by Anne Cunningham. Head to www.etsy.com/shop/JellyBellyJewellery to take a look at the range.

CUSHION COMFY

£29

The Stilla Cushion knitting kit is a great starting point for beginners and everything that is required to make it is included. The yarn is MillaMia's Natural Soft Merino yarn making for a very comfortable finish. Pick up a kit at www.millamia.com



JUST A LITTLE NOTE...

£1.90

Joanne Gilbert of DrawntoLetters has designed these beautiful greeting cards. To view the range or to order a custom pack, visit www.etsy.com/shop/DrawntoLetters

A WOODEN YARN

£5

Part of the 'Cuppa Tea and Cake' collection, Jess Broad has branched out with this beautiful ball of wool wooden brooch cut from 3mm beech ply. We think this would look fabulous on your favourite bag, scarf or cardigan. To view the range head to www.folksy.com/shops/hellopushkin



WISHLIST

Yarnwise brings you the best in knitting accessories, notions, gift ideas and all-round, must-haves

TOTES AMAZE

£12

The ideal size for your knitting projects. But shh! Keep this quiet. First rule of stitch club is: you don't talk about stitch club. Head to www.etsy.com/shop/KellyConnorDesigns to view the range and colours on offer.



A SEASIDE HOME

£19

Knit this very pretty seaside cottage home this Spring. The kit is available in either pink, blue or white. Visit www.thelittleknitkitcompany.co.uk to order yours today.



A WOOLLY JOURNEY

£30 (SET OF FOUR)

Herdy have specially commissioned artist Owain Kirby to illustrate the journey wool takes. The range includes these beautifully designed mugs. Visit www.herdy.co.uk to read more about the wool journey.



Yarn shop launches exclusive patterns

>> London-based Mrs Moon expand their range for knitters. In 2009, sisters Karen Miller and Susan Ritchie founded the shop Mrs Moon which is situated in St Margarets, South West. Since the opening, they have stocked stunning yarns and notions including ribbons, buttons and books aplenty.

Now, Mrs Moon has branched out and launched a collection of 20 exclusive knitting and crochet designs, which feature scarves, throws and tops. Each pattern is priced at £3 and can be purchased at the shop or be ordered online along with the yarn to complete the project. Visit the site at www.mrsmoon.co.uk and sign up for the newsletter which will keep you up-to-date with their latest news, offers and free seasonal patterns.



Mrs Moon

POM-POMS AT THE READY

Create the perfect pom-pom with Clover's clever tool

>> Clover has made it even easier to make decorative pom-poms with their latest gizmo. Each pack provides two sizes of maker that will allow you to quickly decorate woolly hats, clothing and home

furnishings, or you could even make a whole bunch of pom-poms and string them together to make a necklace. Clover products are available nationwide from all good craft, knitting and hobby shops.



Clover



Michellemadethis

EASTER TREATS

Make these cute chicks and combine chocolate with knitting

>> Knitted in moss stitch, this chick is a lovely way to present a chocolate egg as a gift, and it would be a great addition to any Easter egg hunt this year. It has been designed by Michelle Fallon and you can download the pattern from www.tinyurl.com/af8gmy3. Not only is she a great designer, she's also a record breaker after bringing together 1146 knitters to knit in one place at the same time! While visiting the site, be sure to look at Michelle's other crafty endeavours and check out her various craft workshops that she runs from her cottage in Roscommon, Ireland.

★
This month's
Essential
Reads



KNITS MEN WANT

BRUCE WEINSTEIN

£11.99, Abrams Books

Bruce Weinstein has been designing knitwear and has taught knitting for over a decade. This book promises to enlighten us with the knits men really want to wear, divulges 'the ten rules every woman should know before knitting for a man' and lets us in on the 'only ten patterns' we'll ever need.

First we are told to banish the knitted iPod, golf club and beer cozies. Then we are treated to patterns including a baseball jersey, hooded sweatshirts, cardigans and accessories such as a reversible cable scarf, fingerless mittens and socks. Once finished they do look simple but are extremely effective. The patterns are clearly presented with easy to read charts and hints and tips.

GET FEATURED!

If you would like your news stories to be featured on these pages, please email helen@tailormadepublishing.co.uk

Northern Lites Hat

Unleash your inner artist! This stunning hat and fingerless mitts set blends colours making a palette of pure delight, with a heavenly 'halo' to match



DESIGNER KRISTINA ENGLISH

Kristina likes to draw on her Scandinavian background for her designs and use of colours. She's been ill for a long time, and she finds knitting

to be a very therapeutic way to help manage her illness. See more of Kristina's knitwear on Ravelry, where her username is **Nohrenius**.

"When I saw these beautiful colours, it made me think of the Northern Lights reflected on crisp, white snow."

DIFFICULTY INTERMEDIATE

SKILLS USED

- Decreasing
- Colourwork (stranded)
- Knitting in the round
- Bobbles
- Magic loop (optional)
- i-cord

FINISHED

MEASUREMENTS

- Circumference at rib band is 55.5cm/21in approx, to fit an average sized head.

YARN USED

Rowan, Felted Tweed DK

- 50% merino, 25% alpaca, 25% viscose
- 50g/175m/191yd
- Colours:
- Mineral 181, approx 8.2g
- Damask 182, approx 9.7g
- Peony 183, approx 8.4g

- Bilberry 151, approx 20.2g

Rowan, Kidsilk Haze

- 70% superkid mohair, 30% silk
- 25g/210m/225yd
- Colours:
- Ember 644, approx 8.5g
- Ultra 659, approx 6.7g
- Hibiscus 665, approx 5g
- Blackcurrant 641, 11.4g

TENSION

- Work 24 sts and 32 rows in stocking stitch to measure 10x10cm/4x4in using 3.5mm (US 4) needles, or size required to obtain tension

NOTIONS

- 3.5mm (US4) dpns or circular needles (80cm/30in or longer for magic loop)

PATTERN NOTES

If you want a smaller size use a smaller needle (3mm) or alternatively if you wish to knit a larger size increase the needle to 4mm. Another way of adjusting the size is to use 3.25mm or 3mm for the ribbing then 3.5mm for the main body of the hat.

IMPORTANT: The pattern is worked with two strands of yarn held together throughout, according to the colour codes below:

ME: Felted Tweed in Mineral & KSH in Ember

EE: 2 strands of KSH in Ember

PE: Felted Tweed in Peony & KSH in Ember

PH: Felted Tweed in Peony & KSH in Hibiscus

DH: Felted Tweed in Damask & KSH in Hibiscus

DU: Felted Tweed in Damask & KSH in Ultra

BU: Felted Tweed in Bilberry & KSH in Ultra

BB: Felted Tweed in Bilberry & KSH in Blackcurrant

BK: 2 strands of KSH in Blackcurrant

EE & BK creates a slight concertina effect which gives the hat a good shape with a little movement.

Colour Sequence

- 1 rnd in ME
- 2 rnds in EE.
- 2 rnds in ME
- 2 rnds in PE
- 3 rnds in PH
- 2 rnds in DH
- 3 rnds in DU
- 2 rnds in BU
- 3 rnds in BB
- 2 rnds in BK

Rep these 22 rnds for patt.

HAT

Using 3.5mm (US 4) dpns & BB, cast on 128 sts.

Join to work in the rnd, being careful not to twist sts. Pm for beg of rnd.

Next 3 rnds: (K2 with BB, p2 with DU) around.

Next 3 rnds: (K2 with BB, p2 with PH) around.

Next 3 rnds: (K2 with BB, p2 with ME) around.

Next rnd: With BB, *(k2, p2) four times, pm; rep from

Cast
ON



Stash It

**ROWAN FELTED TWEED
DK**

is available at
www.getknitted.com
£6.24 for 50g



* six times more, (k2, p2) four times.

Work in st st and Colour Sequence for 35 rnds.

Crown Shaping

Rnd 46: BB SSK K1 before each marker.

Rnd 47: BB Knit.

Rnd 48: BB SSK K1 before each marker.

Decrease as set every even round

Rnds 49,50: BK.

Rnds 50,51,52: ME.

Rnds 53,54,55: PH.

Rnds 56,57,58: DU.

Rnds 59,60,61: BB.

Repeat set once until Rnd 72 and 2 sts between each marker.

Rnd 73: BB Knit, removing all but 1st marker. 16 sts

Rnd 74: ME Knit.

Rnd 75: ME K2tog repeat to end of round. 8 sts

Rnd 76: ME K2tog repeat to end of round. 4 sts

Rnd 77: ME K2tog K2. 3 sts

FINISHING

Knit 6 rounds of 3 st icord using ME.

Cast off and weave in all ends.

Blocking

I found the hat a perfect fit without blocking but should you decide to block, wash gently by hand (using a wool wash and no fabric conditioner) and spin very lightly.

Shape by hand and place over a hat blocker (or a balloon blown up to correct measurements!) and leave to dry.

Northern Lites Fingerless Mitts

The perfect complement to the Northern Lites hat, these fingerless mitts will keep your hands warm throughout spring



DIFFICULTY INTERMEDIATE

SKILLS USED

- Increasing
- Decreasing
- Colourwork (stranded)
- Knitting in the round
- Bobbles

FINISHED

MEASUREMENTS

- Length: 19cm/7½in
- Circumference: 16.5cm/6½in
- Fit: Ladies medium

YARN USED

Rowan, Felted Tweed

- 50% merino, 25% alpaca, 25% viscose
- 50g/175m/191yd
- Colours:
- Mineral 181, approx 8.2g
- Damask 182, approx 9.7g
- Peony 183, approx 8.4g
- Bilberry 151, approx 20.2g

Rowan, Kidsilk Haze

- 70% superkid mohair, 30% silk
- 25g/210m/225yd
- Colours:
- Ember 644, approx 8.5g
- Ultra 659, approx 6.7g
- Hibiscus 665, approx 5g
- Blackcurrant 641, approx 11.4g

TENSION

- Work 24 sts and 32 rows to measure 10x10cm/4x4in using 3.5mm (US 10) needles, or size required to obtain tension

NOTIONS

- Set of four 3.5mm (US4) dpns (or circular, 80cm/30in or longer for magic loop)
- Three stitch markers
- Tapestry needle

YARN REVIEW

Kristina says "Knitting with either Felted Tweed or Kidsilk Haze is a joy, but, put the two together, and it's a marriage made in heaven! Soft, warm with beautiful colours, you'll enjoy knitting with these yarns and love wearing the finished set!"

YARN ALTERNATIVES

- ◆ **SAVE:** Garnstudio's Drop Kidsilk and Lima
- ◆ **SPEND:** Debbie Bliss, Angel and Rialto
- ◆ **SPOIL YOURSELF:** Hand Maiden Fine Yarn, Angel Hair and Lady Godiva

SPECIAL STITCH PATTERNS

Make bobble (MB): knit into front, back, front, back of next stitch. Turn. P4, Turn, K4, Turn, P4, Turn. Sl2, K2tog, p2sso.

M1: pick up bar between 2sts and knit it

PATTERN NOTES

Colour codes

- ME:** Mineral & Ember (knit one strand of each together)
- EE:** Ember x2 strands
- PE:** Peony & Ember
- PH:** Peony & Hibiscus
- DH:** Damask & Hibiscus
- DU:** Damask & Ultra
- BU:** Bilberry & Ultra
- BB:** Bilberry & Blackcurrant
- BK:** Blackcurrant x2 strands
- UU:** Ultra x2 strands

Colour sequence (later rounds in brackets)

- ME:** Rnds 13 (35)
- EE:** Rnds 14,15 (36,37)
- ME:** Rnds 16,17 (38,39)
- PE:** Rnds 18,19 (40,41)
- PH:** Rnds 20,21,22 (42,43,44)
- DH:** Rnds 23,24 (45,46)
- DU:** Rnds 25,26,27 (47,48,49)
- BU:** Rnds 28,29 (50,51)
- BB:** Rnds 30,31,32 (52,53,54)
- BK:** Rnds 33,34 (55,56)

Colour sequence for Thumb Shaping

- Rnds 83,84:** BU
- Rnds 85,85,87:** DU
- Rnds 88,89:** DH
- Rnds 90,91,92:** PH
- Rnds 93,94:** PE
- Rnds 95,96,97:** ME
- Rnd 98:** BB
- Rnd 99:** BB (cast off rnd)

MITTS

(make two)

Using 3.5mm (US4) dpns and BB, cast on 44 sts. Join to work in the rnd, being careful not to twist. Pm to mark the beginning of the rnd.

Continue in 2x2 ribbing as follows:

- Rnd 1:** With BB, (k2, p2) to end.
- Rnds 2-4:** (K2 with BB, p2 with DU) to end.
- Rnds 5-7:** (K2 with BB, p2 with PH) to end.
- Rnds 8-10:** (K2 with BB, p2 with ME) to end.
- Rnds 11-12:** With BB, (k2, p2) to end.

Cast
ON



Begin working Colour Sequence in st st, repeating sequence up to rnd 56.

At the same time, work the bobble, eyelet and decreasing rows into the sequence as follows:

Rnd 26: *K3 with DU, MB with BK; repeat from * end of rnd.

Rnds 30 & 29: *K2, yo, k2tog; repeat from * to end of rnd.

Rnd 43: *K3 with PH, MB with UU; repeat from * to end of rnd.

Rnd 46: K1, ssk, k to last 3 sts, k2tog, k1. 42 sts

Rnd 50: K1, ssk, k to last 3 sts, k2tog, k1. 40 sts

Main Arm Section

Rnd 57: Knit with BB.

Rnds 58 & 59: Knit with BK.

Rnds 60,61,62: Knit with BB.

Rnd 63: K3 with BB, MB with EE.

Rnds 64-67: Knit with BB.

Rnd 68: Knit with PH.

Rnd 69: Purl one rnd with PH.

Rnd 70: *K1 with PH, k1 with BB; rep from * to end of rnd.

Rnd 71: *K1 with BB, k1 with PH; rep from * to end of rnd.

Rnd 72: Rep Rnd 70.

Rnd 73: Knit one rnd with PH.

Rnd 74: Purl one rnd with PH.

Rnds 75-82: Knit with BB.

THUMB SHAPING

See pattern notes for colours.

Right Hand

Rnd 83: K18, pm, M1, k1, M1, pm, k to end.

Left Hand

Rnd 83: K19, pm, M1, k1, M1, pm, k to end.

Both Hands

Rnd 84: Knit.

Rnd 85: K to marker, sl m, M1, k3, M1, sl m, k to end.

Rnd 86: Knit.

Rnd 87: K to marker, sl m, M1, k5, M1, sl m, k to end.

Rnd 88: Knit.

Rnd 89: K to marker, sl m, M1, K7, M1, sl m, K to end.

Rnd 90: Knit.

Continue as set until there are 17 sts between markers, ending with a knit rnd.

Next rnd: K to marker, sl m, loosely cast off 16 sts, sl m, k to end.

Continue in st st as follows:

Rnd 100: Knit with BB.

Rnds 101, 102: Knit with BU.

Rnds 103,104,105: Knit with DU.

Rnds 106,107: Knit with DH.

Change to 2x2 rib as follows:

Rnds 108 & 109: (P2 with PH, k2 with BB) to end.

Rnds 110 & 111: (P2 with PE, k2 with BB) to end.

Rnd 112: With BB, (k2, p2) to end.

FINISHING

Weave in all the ends. There are lots of them but it's worth it!
Block gently.





PLUSH KNITS

Yarnwise takes time out to speak to designer Laura Zukaite who has worked for prestigious fashion houses such as Ralph Lauren and GAP

BY: HELEN BARKER

Yarnwise: Laura, thank you for taking time out of your busy schedule to speak to us. Tell us a little bit about your background?

Laura: I was born and raised in Klaipeda, Lithuania. I attended Eduardas Balsys Gymnasium of Arts, which is a specialised Art School, where I learned advanced drawing, painting, sculpture and other artistic media. This is where my interest for design began.

YW: You moved to America when you were 18, what were the major challenges you faced?

Laura: Once I turned 18 my parents decided to move our family (me and two younger brothers) to the United States. It was very

challenging at first because I moved during my Senior Year in High School.

I needed to get used to a new cultural environment, new language, new school, find new friends, and at the same time try to get high scores at my final exams and apply to some of the best art and design universities in the country.

YW: You moved to New York a year later to study Fashion Design at Parsons School of Design. Was fashion always a strong part of your life?

Laura: I have studied various forms of fine arts since I was a kid. I became interested in design and fashion as a teenager. It also became a



Images © Laura Zukaite



Time is the biggest challenge in this field since it's such a long process to hand-knit the garment

*Once you
realise how
to turn your
favourite hobby
into a career,
it's the best thing
that could
happen*





way to express my personal style; I was knitting and wearing sweaters that nobody else had...

YW: While studying in America did you see a difference in style and outlooks on fashion from your native country?

Laura: Back in Lithuania I was making clothes that I wanted to wear and I had a different understanding of what fashion really is. Now I've learned more and clearly understand that it is all about your customer!

YW: How long have you been knitting?

Laura: I love this question. I can say that I have definitely been knitting close to 25 years!

YW: What made you choose knitting as your specialism and what particularly made you choose sweater design?

Laura: I was born with knitting needles! I still absolutely love knitting. Once you realise how to turn your favourite hobby into a career it's the best thing that could happen.

YW: You have a unique style, do you have a favourite knitting technique?

Laura: I love experimenting with fibres and combining them in different ways. Most of my work features heavy and lightweight yarns together in one garment.

YW: How would you describe your knitwear style?

Laura: Recently I have come upon a phrase 'Modern Girly' which I thought really described my knitwear style very well.

YW: Have you found there to be many challenges when designing knitwear?

Laura: Time is the biggest challenge in this field since it's such a long process to hand-knit the garment.



Above, below and left: As featured on the *Martha Stewart Show*, some of Laura's exclusive designs for *Magazine Tricotes*



Left and far left: A few examples of Laura's beautiful designs



YW: You were recently awarded the winner of the International 'Vogue Knitting 'Magic of Mohair' design' and now describe yourself as having been 'mohairised'. Is this your preferred fibre to work with now and what inspires you to design with it?

Laura: Mohair has always been one of my favourite fibres.

Even before I entered the competition you could see mohair in my work. But after being 'Mohairised' during my winning trip to South Africa I became aware of the true qualities that mohair has.

I got to see the whole process from mohair goat farms to when and where the fibre is actually spun and dyed. I now use mohair with more intention than before.

YW: Why do you find working with it so appealing?

Laura: Mohair is extremely light. You can knit a whole dress and it will be featherweight. It also takes and sustains colour really well so any design will look vibrant.

Writing the books was a really fun process but hectic. I learned to love deadlines!

YW: Where do you find it easiest to knit? Do you have a dedicated workspace?

Laura: I never knit at home unless I have to work out some serious math problem. So my knitting is done on the go, on the subway commute, at the doctor's office, I even knit during intermissions at the theatre...

YW: Where do you find inspiration?

Laura: I get inspired by everything around me: people, outdoors, art... But I always thought that it had to be visual... Recently I received the best compliment when someone said: "You inspire yourself, Laura!"

YW: You are quite active and enjoy riding your bike and are a keen runner, how does this help your work?

Laura: Being active has become my lifestyle. When so many ideas are running through your mind all day long you have to find a way to balance yourself. Outdoor sports help me clear my mind and put all the thoughts into the right 'shelves'. It's my way to recharge.

YW: Can you describe your process of designing from the initial idea through to the finished item?

Laura: I start with creating the fabric. Fabric in sweater design is one of the most important elements. Once I have swatched and experimented with different stitches I start sketching. I can design a hundred ideas out of one swatch. When I finally decide which sketch I like to proceed with I cast on the stitches and knit the actual sample.

YW: Have you come across differences in the process of designing for your own collections to the designs for Ralph Lauren and GAP?

Laura: At big design companies it's all about the teamwork! Big design houses bring the best talent together. Everyone is a specialist in his or her own niche. You can bounce creative ideas off each other, brainstorm, and at the end create the best product.

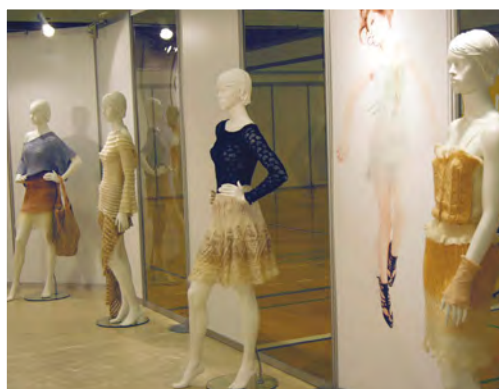
I have found while designing collections (especially as a young designer) you are your own technician, your own production person and your own merchandiser.

YW: How did you find the process of writing your own books *Luxe Knits* (2009) and *Luxe Knits: The Accessories* (2011)?

Laura: Writing the books was a really fun process but hectic at the same time! I'm very happy I got to represent my design process from beginning to the end by showing my watercolour sketches together with the finished garments and patterns. The biggest challenge was time-management. By the end of the process I had learned to love deadlines!



Laura's solo exhibition in Denmark March 2012



YW: Your first book has been described as a representation of your design philosophy and creative process. Can you expand on this?

Laura: *Luxe Knits* represents everything that I am about: modern designs with a classic twist that never goes out of style. My love for sketching during my design process and playing with various fibres became a really strong message in the book.

YW: Do you have another book or portfolio of designs in the pipeline?

Laura: Recently I have ventured into creating my collections through my website. These are 'online books' that everyone across the world can access at any time:

YW: What is your fashion forecast for knitwear this SS/AW2013?

Laura: Cleaner lines and deep colour!

YW: What can we expect from you next?

Laura: It's still a work in progress but I will be presenting some men's designs along with my women's collection.

To see more of Laura's work, visit her website at: www.laurazukaite.com

Laura Zukaite's series of books, *Luxe Knits* and *Luxe Knits: The Accessories*



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Sunrise Socks

If you are longing for summer days, these lacework socks are ideal for adding your own touch of sunshine while you wait



DESIGNER Rhian Drinkwater

Rhian is a sock addict who always has her DPNs to hand. She's been knitting for six years, designing for three, and spends the rest of her time working as a journalist and watching far too much '70s *Doctor Who*. She lives in Bath with her husband and young son, and blogs at thecraftygeek.blogspot.com.

"This circular stitch pattern made me think of pretty little suns. Try it in a bright yellow yarn, or subtly variegated oranges and reds, for a different but equally effective look."

DIFFICULTY INTERMEDIATE

SKILLS USED

- Decreasing
- Lace stitches
- Pick up & knit
- Knitting in the round
- Working from a chart
- Kitchener stitch

MEASUREMENTS

- Women's S (M: L)
- Foot circumference: 18 (20.5: 23)cm or 7 (8: 9)in
- Total foot length: 23 (25: 28)cm or 9 (9¾: 11)in (customisable)

YARN USED

- Laughing Yaffle, Pearl High Twist**
- 80% superwash merino, 20% nylon

- 100g/365m/399yd
- Colour: Cinnamon
- 1 skein

TENSION

- Work 32 sts and 50 rnds in stocking st to measure 10x10cm/4x4in using 2.5mm (US 1-2) needles, or size required to obtain correct tension

NOTIONS

- Set of four 2.5mm (US 1-2) DPNs
- Tapestry needle



SPECIAL STITCH PATTERNS

Leg Chart

(multiple of 8 sts)

Rnd 1 and every foll odd rnd: Knit.

Rnd 2: *K2, yo, ssk, k1, k2tog, yo, k1; rep from * to last 4 sts, k2, yo, ssk.

Rnd 4: *Yo, sl2, k1, p2sso, yo, k3, yo, k2tog; rep from * to last 4 sts, yo, sl2, k1, p2sso, yo, k1.

Rnd 6: *Sl2, k1, p2sso, yo, k2tog, yo, k1, yo, ssk, yo; rep from * to last 4 sts, sl2, k1, p2sso, yo, k1.

Rnd 8: *K1, k2tog, yo, k3, yo, ssk; rep from * to last 4 sts, k1, k2tog, yo, k1.

Rnd 10: *K2, yo, k2tog, yo, sl2, k1, p2sso, yo, k1; rep from * to last 4 sts, k2, yo, k2tog.

Rnd 12: *K1, yo, ssk, yo, sl2, k1, p2sso, yo, k2tog, yo; rep from * to last 4 sts, k1, yo, ssk, k1.

Rep Rnds 1-12 for patt.

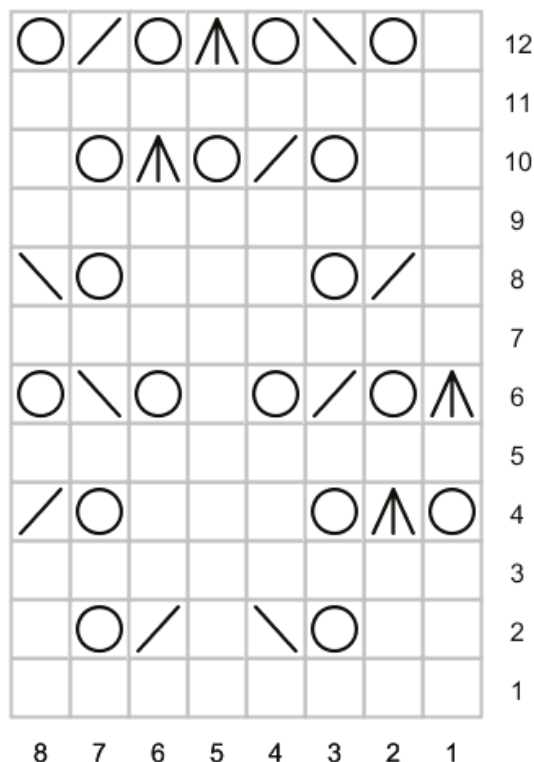


Stash It

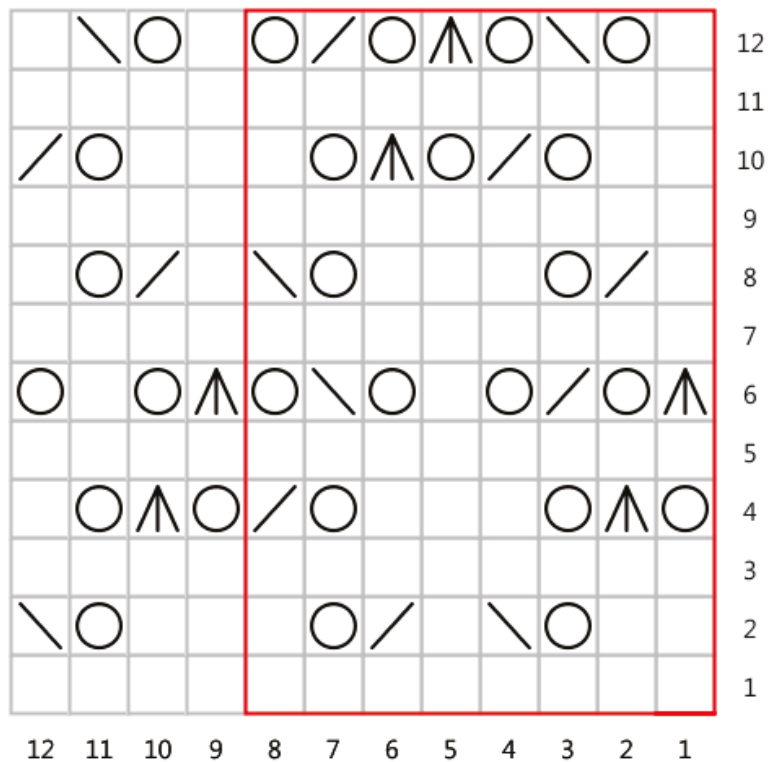
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LEG CHART



FOOT CHART



KEY



Foot Chart

(sizes S & L only, multiple of 8 sts + 4)

Rnd 1 and every odd rnd: Knit.

Rnd 2: *K2, yo, ssk, k1, k2tog, yo, k1; rep from * to end of rnd.

Rnd 4: *Yo, sl2, k1, p2sso, yo, k3, yo, k2tog; rep from * to end of rnd.

Rnd 6: *Sl2, k1, p2sso, yo, k2tog, yo, k1, yo, ssk, yo; rep from * to end of rnd.

Rnd 8: *K1, k2tog, yo, k3, yo, ssk; rep from * to end of rnd.

Rnd 10: *K2, yo, k2tog, yo, sl2, k1, p2sso, yo, k1; rep from * to end of rnd.

Rnd 12: *K1, yo, ssk, yo, sl2, k1, p2sso, yo, k2tog, yo; rep from * to end of rnd.

Rep Rnds 1-12 for patt.

LEG

Cast on 56 (64: 72) sts.

Join to work in the rnd, being careful not to twist sts.

Rnds 1-10: *K1tbl, p1; rep from * to end of rnd.

Work Rnds 1-12 of Leg Chart until piece meas approx 15cm/6in from cast on, working 8-st repeat 7 (8: 9) times across rnd and ending after Rnd 1 of chart.

FOOT

Heel

Turn work.

Row 1 (WS): Sl1 pwise, p27 (31: 35), turn. 28 (32: 36) sts for heel

Row 2: (Sl1, k1) 14 (16: 18) times, turn.

Repeat these 2 rows 14 (15: 16) more times, for 30 (32: 34) rows in total.

Next row (WS): Sl1 pwise, p16 (18: 20), p2tog, p1, turn.

Next row (RS): Sl1, k7, ssk, k1, turn.

Next row (WS): Sl1, purl to 1 st before gap create by turning, p2tog, p1, turn.

Next row (RS): Sl1, knit to 1 st before gap created by turning, ssk, k1, turn.

Rep last 2 rows 3 (4: 5) times more; do not turn at end of last row. 18 (20: 22) sts rem for heel

Gusset

Note: For Small and Large sizes only, switch to Row 2 of Foot Chart. For Medium, continue using Leg Chart.





YARN REVIEW

Rhian says "This high twist sock yarn is soft to knit but still hard wearing enough for your feet! Laughing Yaffle yarn is known for its amazing colours and this gorgeous autumnal orange is no exception."

YARN ALTERNATIVES

- ◆ **SAVE**
Lang Yarns, Jawoll
- ◆ **SPEND**
Fyberspates, Sheila's Sock
- ◆ **SPOIL YOURSELF**
Madelinetosh, Tosh Sock

Next row (RS): With RS facing, pick up and knit 16 (17: 18) sts down left side of heel flap, pm, work Row 2 of Chart across 28 (32: 36) sts held for top of foot, pm, pick up and knit 16 (17: 18) sts up right side of heel flap. Join once more to work in the rnd. 78 (86: 94) sts

Dec rnd: Knit to 3 sts before marker, k2tog, k1, work next rnd of chart to marker, k1, ssk, knit to end. 2 sts dec'd

Next rnd: Knit to marker, work next rnd of Chart to marker, knit to end.

Repeat last 2 rnds ten times more. 56 (64: 72) sts rem

Next rnd: Knit to marker, work next rnd of Chart to marker, knit to end.

Rep this rnd until foot meas 19 (21: 24)cm or 7½ (8¼, 9½)in, or 3 (4: 5)cm or 1¼ (1½: 2)in shorter than total desired length, ending after Row 1 or 7 of Chart.

Shape Toe

Knit to marker. This is the new beg of rnd.

Dec rnd: *K1, ssk, knit to 3 sts before marker, k2tog, k1; rep from * once more. 4 sts dec'd

Next rnd: Knit.

Rep these 2 rows 7 (9: 11) times more. 24 sts rem

Next rnd: Cast off 1 st without knitting sts (pass slipped st over), sl next 9 sts for a total of 10 sts on ndl. With next DPN, cast off 2 without knitting sts, sl next 9 sts for a total of 10 sts on ndl, cast off 1. 20 sts remaining.

Graft remaining 20 sts using Kitchener stitch.

FINISHING

Block gently to measurements.
Weave in ends.

Cast
OFF



Fifty shades of fleece

The popularity of white-fleeced sheep almost wiped out rare and colourful breeds. Now, thanks to a group of wool lovers, our countryside is playing host to a variety of woolly shades.

BY: MAIREAD MAHON

The British Coloured Sheep Breeders Association has many diverse members: some keep specialist sheep, others spin and most knit. However, they all have one thing in common: a love of organic naturally coloured wool.

A coloured sheep is defined as any sheep that is not white and there are many breeds within the British Isles that fall into that category. Between them, they make up an amazing colour palette from deepest black and rich chocolate brown, through to silver and grey and with many more shades in between. However, less than 30 years ago, several of these native British breeds were facing extinction, as farmers tended to favour pure white wool, which could be easily dyed and, in addition, the Pedigree Society would not recognise them.

Today, thanks to a group of enthusiasts, the situation is a much more positive one.

Saddened by the fact that any recessive coloured sheep in a flock was usually rejected by farmers and the fact that breeding lines in rare breeds were in danger of dying out, they decided to do something about it. In 1985, inspired by groups who had formed in Australia and New Zealand, The British Coloured Sheep Breeders' Association was founded. Its aim was to provide support for those who appreciated coloured sheep: anyone could join, be they farmers, small holders or just people who liked them! It has been so successful that not only are British Conventions held annually, so are World Conventions which are hosted in places as diverse as

France and New Zealand and today, coloured breeds are recognised by The Pedigree Society. The British Coloured Sheep Breeders Association undertake to provide a stand at almost every country show and without fail, their stand can be recognised as the one with the largest crowd gathered around it.



BETTINA BECKER



Blackie Yarns



Stunning patterns show off natural sheep colours

Blackie Yarns

The Society counts a large number of sheepless knitters amongst its membership

OLWYN VEEVERS



Freshly spun natural fleece from an array of sheep breeds

The Association is a friendly group and many friendships have been formed through the common interest of coloured sheep. Many members breed their own sheep and spin yarn from them: as Olwyn Veevers, Chair of the Association laughs, "We call it growing your own wool!" However, practicalities dictate that this is not going to be possible for everyone and the Society counts a large number of sheepless knitters and spinners, amongst its

membership, who like to work with organic, naturally coloured wool.

A varied membership

Roslyn Wallace Gibson is one such member. Roslyn is an artist working from her studio on the Isle of Arran, where she likes to create tapestries and wall hangings using naturally coloured wool. She buys fleece from a variety of coloured breeds and then makes her own wool. One of the advantages for Roslyn is that, as no dye is involved, there is no danger of colour run and although the wool used in her artwork will fade over the years, it tends to do so very gradually and beautifully, so that it adds an extra dimension to the piece. Roslyn also

enjoys making pile rugs using an array of naturally coloured wool. Her latest has been made from a deep black Zwartbles fleece, which she matched with Scottish Mule grey and a glimmering white Cheviot. By mixing the colours, a mottled effect was achieved but, like most of these projects, it took a number of months to complete.

Angela Doughty has been asked to provide unique knitted items of clothing using naturally coloured wool from her flock of Romneys. However, on one memorable occasion, a client wanted to know everything; she wanted to have a Christening shawl designed for her first grandchild, using wool from Angela's flock. However, she had an unusual request: she wanted to come to Angela's smallholding to choose and photograph the sheep that she wanted the wool from.

She then took pictures of the fleeces and of Angela spinning and then knitting the shawl. "The shawl is intended to be a family heirloom," explains Angela, "and the lady wanted only the finest organic naturally coloured wool. She also wanted her family to be able to see exactly where the wool had come from and I have to say that it has made a fascinating addition to her family archives.

Interactive wool

Bettina Becker also keeps her own flock in Pembrokeshire in Wales. Her sheep are Shetlands and their fleeces come in a



Blackner Yarns



Wool from different breeds each have their own properties for garment types

variety of shades including cream, grey and fawn. Bettina is used to visitors coming to look at her sheep as she runs a smallholding, imaginatively called: 'Gone Astray'. Here, people can stay, learn about the sheep and take part in spinning, weaving and knitting workshops. Bettina believes that naturally coloured wool is easier to knit with and that a better texture can be achieved with it.

Sometimes, Bettina will use an organic plant dye on naturally coloured wools, as the effect can be delightful if occasionally unpredictable. She calls these "art wools" and no two batches are exactly the same. As word spread about Gone Astray, many people contacted Bettina, asking for either art wool or naturally coloured wool. In response, she began to spin knitting yarn that she can sell but as her flock is so small, demand sometimes outstrips supply.

Another member of the British Coloured Sheep Breeders Association, Sue Blacker, also supplies high quality naturally coloured wool but in much larger amounts. Sue's companies: The Natural Fibre Company and Blacker Yarns are very well respected and deal in all aspects of naturally coloured organic British wool. She also keeps her own flock of Gotlands: a breed which produces every shade of silver and grey, so it is easy to see that Sue's life is dominated by her passionate interest in organic naturally coloured sheep.

Sue is very keen to ensure that rare breeds, particularly those that feature on the Rare Breeds Survival Trust list remain economic via fleece sales and therefore survive. It is no surprise then to find that balls of wool from breeds such as the Polworth and Norfolk Horn can be bought from Blacker

Yarns. In fact, all the balls of wool come with a description of which breed of sheep it has come from and on her website, Sue offers further information about these breeds. She maintains wool stocks of most breeds of British sheep, including some from the Falkland Islands and if, on the rare occasion she is asked for something that she hasn't got, she will do her best to see if it can possibly be traced.

Sue takes great pains to ensure that everyone knows the properties of each individual wool, so that the correct yarn can be selected for the knitting project. She is also interested in providing patterns that can be used to particularly showcase the beauty of naturally coloured wool. Some of these patterns can be downloaded from her website but, after many requests, she decided to publish a beautifully produced book, *Pure Wool*, full of them.

Forum of fleece

Knitting can be enjoyed as a solitary or social activity and the next plan is to provide a forum where fans of naturally coloured wool can meet to exchange tips and ideas, as well as help each other out with any knitting problems.

Some fans of naturally coloured wool have expressed a desire for a place where they can talk about their shared experiences with the wool. This is in the process of being established and knitters can fill in an online form telling Sue exactly the sort of things they would like such a forum to

Below: Roving of rare breeds ready to be spun into wool



Blackner Yarns



OLWEN VEEVERS



Blacker Yarns



BETTINA BECKER

Far left: A flock of gorgeous Corriedale sheep
Above: Sue Blacker tends to her flock of Gotlands
Left: The Fleece Club spinners of Gone Astray

A client came to Angela's smallholding to choose and photograph the sheep that she wanted the wool from

provide. In the meantime, it is a lot of fun and very interesting to read Sue's own personal blog (www.thenaturalfibre.co.uk/blog). It certainly provides a fascinating insight into the life of a committed British Coloured Sheep fan's life and work.

History of wool

All the members of the British Coloured Sheep Breeders' Association appreciate all that it does. As well as providing an umbrella under which all those who have an interest in naturally coloured sheep can come together, the Association also aims to inform the public about the benefits of using naturally coloured wool. Over the years, the Association has noticed a rise in interest from the public: not all want to breed sheep but they are keen to experiment with wool and want to learn more about the flocks that produce it. Children are often very excited to see sheep that are very different from the usual white and, needless to say, whenever a petting opportunity comes up at one of the show stands, they are keen to take it. Workshops are also offered either by individual members or, on occasion by the Association.

Sometimes, historical researchers contact the Association for help; as was the case with the Scottish Guild of Weavers and Spinners. A piece of fabric, known as The Falkirk Tartan was discovered, used as a stopper in an ancient Roman vessel

on the Antoine Wall in Scotland. It shows a pattern of dogtooth check in two shades of yellow and brown and is believed to be the earliest piece of tartan. The original is now in the National Museum of Scotland but the Guild wanted to recreate the piece. They turned to the British Coloured Sheep Breeders Association for help and they were able to inform them that it was probably wool from a four-horned breed known as a Soay.

The BCSBA have a great deal to be proud of. They have saved several breeds that would otherwise been allowed to die out and ensured that they are appreciated for their very attractive coloured wool. They provide companionship for those who are interested in this area, education for those who want to find out more and have ensured that it is now easier to buy naturally coloured wool than at any point before. Thanks to them, we now realise that all sheep aren't white and that beautiful pieces can be created using the wonderful colours that they produce entirely naturally. Sheep in the United Kingdom have a long and interesting history with their coats of many colours and, thanks to The British Coloured Sheep Breeders Association, many knitters are now being introduced to this exciting world.

For more information visit www.bcsba.org.uk

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Braided Scarf

The trend for oversized neckwear is here to stay – this unusual take on a scarf is bound to be a hit with fashionistas and is ideal for beginners!



DESIGNER JANINE LE CRAS

Janine Le Cras Lives and works on the beautiful island of Guernsey. She specialises in lacework and socks, but is often inspired to stray away from her

chosen path to design whatever takes her fancy.

You can see more of her designs on Ravelry where she is known as Guernseygal and can follow her design exploits at www.guernseygaldesigns.com or on Facebook.

“I wanted to design a quirky scarf that could also double up as a cowl. To start with I was thinking about big garter st cables and then I thought, ‘why not plait it instead!’ Wrapped double around your neck it can be fastened with a large button or a pretty brooch.”



DIFFICULTY BEGINNER

SKILLS USED

- Garter stitch
- Buttonholes

YARN USED

Hayfield, Bonus Chunky

- 100% acrylic
- 100g/137m/150yd
- Shade: Lime (772) – 4 balls

FINISHED

MEASUREMENTS

- 19x200cm/7½x80in

TENSION

- 16 sts and 26 rows to 10x10cm/4x4in in garter stitch

NOTIONS

- One pair 6mm (US 10) needles
- Tapestry needle
- 5cm/2in button (optional)
- Waste yarn or two stitch holders
- Safety pin



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PATTERN NOTES

This pattern starts with a garter stitch tab before splitting into 3 equal strips which are then plaited together and recombined into a final tab with an optional buttonhole.

SCARF

Using 6mm needles, cast on 24sts and work 26 rows of garter st (knit every row).

You may find it useful at this point to place a safety pin on the RS of your work to make it easier to tell which side is which.

Place the last 16 sts on a stitch holder (or waste yarn) and knit a strip of garter st 225cm/90in long, ending with a WS row.

Place these 8 sts on a stitch holder or waste yarn and replace the centre 8 sts onto the needle with the RS facing.

Work a second strip of garter st 225cm/90in long, ending with a WS row.

Place these centre 8 sts on a stitch holder, or use

Cast
ON

waste yarn if preferred.

Place the final 8 sts onto the needles and work a final strip of garter st 225cm/90in long, ending with a WS row.

Lay the scarf on a flat surface and carefully plait the three strips together keeping the strips flat. The garter st will curve to the shape quite easily.

When the whole scarf has been plaited, place all the sts back onto the needles and with the RS facing work 12 rows of garter st.

Buttonhole (optional)

Row 1: K10, cast off 4 sts, k to end.

Row 2: K to cast off portion in the centre, cast on 4 sts, knit to end.

Work a further 12 rows of garter st, cast off all sts.

FINISHING

Soak and block the scarf – no need to pin it out, just lay it on a flat surface to dry.

When dry, sew in all ends and attach button if required.

Cast
OFF

YARN REVIEW

Janine says “Although this yarn felt a little stiff when I was swatching with it, it softened beautifully when it was washed. Once washed it draped beautifully.”

YARN ALTERNATIVES

- ◆ **SAVE** Sirdar, Click Chunky
- ◆ **SPEND** Malabrigo, Chunky
- ◆ **SPOIL YOURSELF** Rowan, Cocoon

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Lace Poncho

Light, airy and feminine, this is a poncho with a difference! It will dress up even the most casual outfit and is perfect for transitional spring days



DESIGNER BIANCA BOONSTRA

While she considers herself a 'late bloomer' in the design industry, Bianca has been a knitter for as long as she can remember. In real life Bianca is a married mum of four with one daughter and three sons who keep her really busy.
Ravelry and Twitter: [BiancaBoonstra](#) or www.biancaboonstradesigns.blogspot.nl

"This was originally designed to be a shawl, but when I was outside looking how the pattern turned out in the daylight, my next door neighbour suggested I make a poncho out of it – she was right!"

DIFFICULTY ADVANCED

SKILLS USED

- Lace knitting
- Increasing
- Decreasing
- Cables

MEASUREMENTS

- Depth: 68cm/26¾in
- Width: 160cm/63in

YARN USED

- Old Maiden Aunt, 2ply Alpaca/Merino**
- 50% baby suri alpaca, 50% merino
 - 100g/1,188m/1,300yd
 - Shade: Jasper
 - 1 skein

TENSION

- Work 18 sts and 24 rows in stocking stitch to measure 10x10cm/4x4in using 4.5mm (US 7) needles, or size required to obtain correct tension.

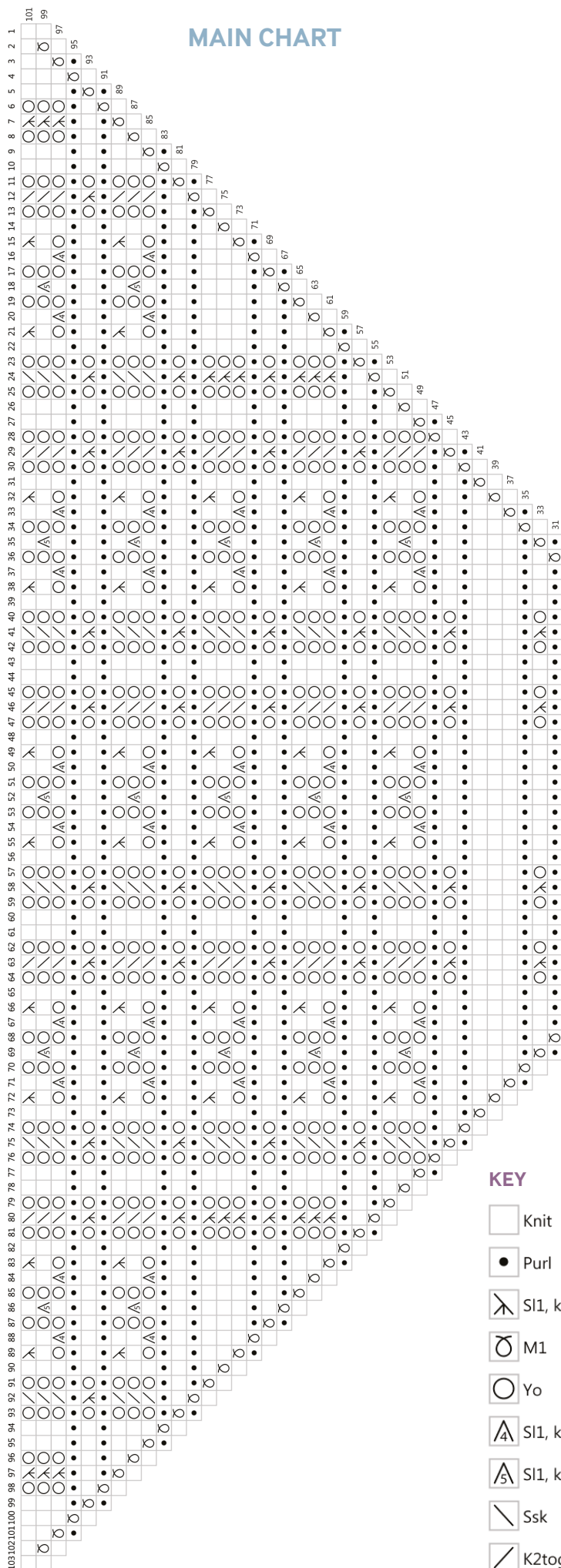
NOTIONS

- 4.5mm (US 7) circular needle, 80cm/32in long or longer; pointy needles recommended
- Two stitch markers (or 22, if separating motifs on Chart is desired)
- Cable needle
- Waste yarn for lifelines (recommended)
- Tapestry needle





MAIN CHART



KEY

- Knit
- Purl
- Sl1, k2tog, psso
- M1
- Yo
- Sl1, k3tog, psso
- Sl1, k4tog, psso
- Ssk
- K2tog

SPECIAL STITCH PATTERNS

T2CC: Sl 2 sts to cn and twist cn 180 degrees counter-clockwise. K2 from cn.

T2C: Sl 2 sts to cn and twist cn 180 degrees clockwise. K2 from cn.

M1: Increase 1 by making a backward loop on the RH needle (as in the backward loop cast-on).

PATTERN NOTES

The poncho is worked in two parts and then joined at the edges.

The shaping is simple to those experienced with knitting shawls, but working combinations of stitches can be difficult for less experienced knitters. The use of lifelines drawn through rows at various points in the work is recommended.

Only RS rows on the Main Chart are shown. All WS rows are worked in purl.

FRONT AND BACK

(make 2 alike)

Cast on 9 sts.

Set-up row (WS): (P3, pm) twice, p3.

Row 1 (RS): *K1, M1, knit to 1 st bm, M1, k1; rep from * twice more. 6 sts inc'd

Row 2 (WS): Purl.

Rep last 2 rows 14 times more. 99 sts

Work Rows 31-102 of Main Chart once, working chart three times across row, or work from written instructions as follows:

Main Chart

Rows 31 & 35 (RS): *P1, M1, purl to 1 st bm, M1, p1; rep from * twice more.

Row 32 and every foll WS row: Purl.

Row 33: K1, M1, k4, yo, sl1, k2tog, psso, yo, k2, yo, sl1, k2tog, psso, yo, k9, yo, sl1, k2tog, psso, yo, k2, yo, sl1, k2tog, psso, yo, k4, M1, k1; rep from * twice more.

Rows 37, 39 & 41: *K1, M1, knit to 1 st bm, M1, k1; rep from * twice more.

Rows 43 & 47: *P1, M1, purl to 1 st bm, M1, p1; rep from * twice more.

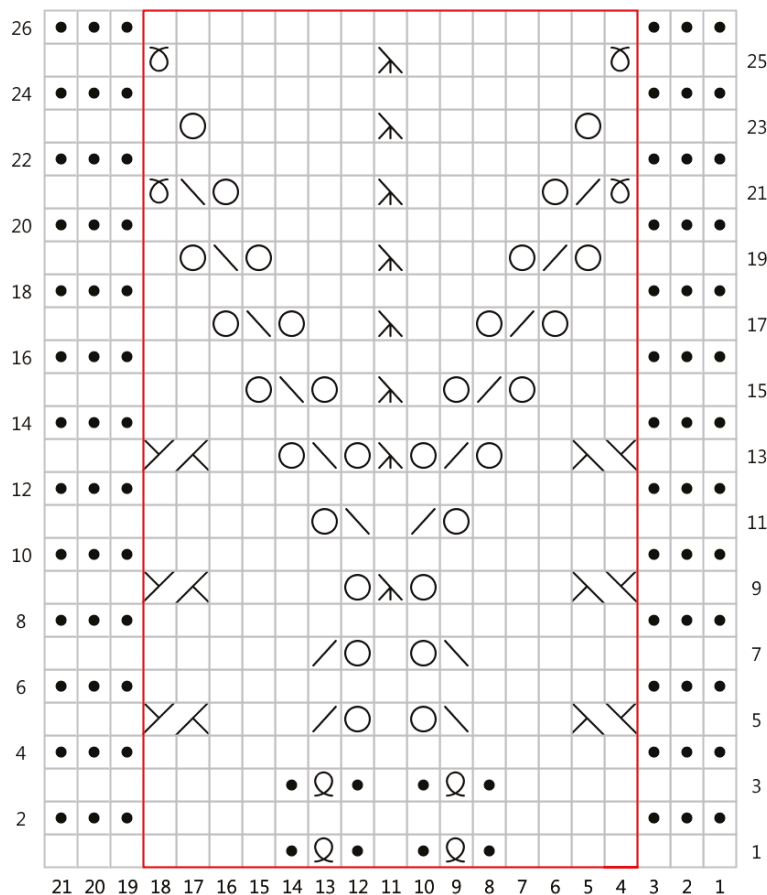
Row 45: *K1, M1, k10, yo, sl1, k2tog, psso, yo, k2, yo, sl1, k2tog, psso, yo, k9, yo, sl1, k2tog, psso, yo, k2, yo, sl1, k2tog, psso, yo, k10, M1, k1; rep from * twice more.

Row 49: *K1, M1, [yo, ssk, (yo, k1, yo, k4tog) twice, yo, k1, yo, k2tog, yo, k2] twice, yo, ssk, (yo, k1, yo, k4tog) twice, yo, k1, yo, k2tog, yo, M1, k1; rep from * twice more.

Row 51: *K1, M1, k1, [yo, ssk, yo, k3, yo, k5tog, yo, k3, yo, k2tog, yo, k2] twice, yo, ssk, yo, k3, yo, k5tog, yo, k3, yo, k2tog, yo, k1, M1, k1; rep from * twice more.

Cast
ON

BORDER CHART



KEY

- RS: Knit
WS: Purl
- RS: Purl
WS: Knit
- Yo
- O M1
- / K2tog
- \ Ssk
- Q Ktbl
- X Sl1, k2tog, psso
- X T2CC
- X T2C
- Pattern Repeat

Row 53: *K1, M1, [k2, yo, ssk, yo, k1, sl1, k2tog, psso, (k1, yo) twice, k1, sl1, k2tog, psso, k1, yo, k2tog, yo] three times, k2, M1, k1; rep from * twice more.

Rows 55 & 59: *P1, M1, purl to 1 st bm, M1, p1; rep from * twice more.

Row 57: *K1, M1, k4, (yo, sl1, k2tog, psso, yo, k9, yo, sl1, k2tog, psso, yo, k2) three times, k2, M1, k1; rep from * twice more.

Row 61: *K1, M1, k1, yo, sl1, k2tog, psso, [yo, k2, yo, ssk, (yo, k1, yo, k4tog) twice, yo, k1, yo, k2tog] three times, yo, k2, yo, sl1, k2tog, psso, yo, k1, M1, k1; rep from * twice more.

Row 63: *K1, M1, k2, yo, sl1, k2tog, psso, (yo, k2, yo, ssk, yo, k3, yo, k5tog, yo, k3, yo, k2tog) three times, yo, k2, yo, sl1, k2tog, psso, yo, k2, M1, k1; rep from * twice more.

Row 65: *K1, M1, k3, yo, sl1, k2tog, psso, [yo, k2, yo, ssk, yo, k1, sl1, k2tog, psso, (k1, yo) twice, k1, sl1, k2tog, psso, k1, yo, k2tog] three times, yo, k2, yo, sl1, k2tog, psso, yo, k3, M1, k1; rep from * twice more.

Rows 67 & 71: *P1, M1, purl to 1 st bm, M1, p1; rep from * twice more.

Row 69: *K1, M1, k5, (yo, sl1, k2tog, psso, yo, k2, yo, sl1, k2tog, psso, yo, k9) three times, yo, sl1, k2tog, psso, yo, k2, yo, sl1, k2tog, psso, yo, k5, M1, k1; rep from * twice more.

Row 73: *K1, M1, k7, yo, sl1, k2tog, psso, [yo, k2, yo, ssk,



(yo, k1, yo, k4tog) twice, yo, k1, yo, k2tog] three times, yo, k2, yo, sl1, k2tog, psso, yo, k7, M1, k1; rep from * twice more.

Row 75: *K1, M1, k8, yo, sl1, k2tog, psso, (yo, k2, yo, ssk, yo, k3, yo, k5tog, yo, k3, yo, k2tog) three times, yo, k2, yo, sl1, k2tog, psso, yo, k8, M1, k1; rep from * twice more.

Row 77: *K1, M1, k9, yo, sl1, k2tog, psso, [yo, k2, yo, ssk, yo, k1, sl1, k2tog, psso, (k1, yo) twice, k1, sl1, k2tog, psso, k1, yo, k2tog] three times, yo, k2, yo, sl1, k2tog, psso, yo, k9, M1, k1; rep from * twice more.

Rows 79 & 83: *P1, M1, purl to 1 st bm, M1, p1; rep from * twice more.

Row 81: *K1, M1, k11, (yo, sl1, k2tog, psso, yo, k2, yo, sl1, k2tog, psso, yo, k9) three times, yo, sl1, k2tog, psso, yo, k2, yo, sl1, k2tog, psso, yo, k11, M1, k1; rep from * twice more.

Row 85: *K1, M1, [k1, yo, ssk, (yo, k1, yo, k4tog) twice, yo, k1, yo, k2tog, yo, k1] five times, M1, k1; rep from * twice more.

Row 87: *K1, M1, (k2, yo, ssk, yo, k3, yo, k5tog, yo, k3, yo, k2tog, yo) five times, k2, M1, k1; rep from * twice more.

Row 89: *K1, M1, k3, [yo, ssk, yo, k1, sl1, k2tog, psso, (k1, yo) twice, k1, sl1, k2tog, psso, k1, yo, k2tog, yo, k2] five times, k1, M1, k1; rep from * twice more.

Rows 91 & 95: *P1, M1, purl to 1 st bm, M1, p1; rep from * twice more.





Row 93: *K1, M1, k5, (yo, sl1, k2tog, psso, yo, k9, yo, sl1, k2tog, psso, yo, k2) five times, k3, M1, k1; rep from * twice more.

Row 97: *K1, M1, k2, yo, sl1, k2tog, psso, [yo, k2, yo, ssk, (yo, k1, yo, k4tog) twice, yo, k1, yo, k2tog] five times, yo, k2, yo, sl1, k2tog, psso, yo, k2, M1, k1; rep from * twice more.

Row 99: *K1, M1, k3, yo, sl1, k2tog, psso, (yo, k2, yo, ssk, yo, k3, yo, k5tog, yo, k3, yo, k2tog) five times, yo, k2, yo, sl1, k2tog, psso, yo, k3, M1, k1; rep from * twice more.

Row 101: *K5, yo, sl1, k2tog, psso, [yo, k2, yo, ssk, yo, k1, sl1, k2tog, psso, (k1, yo) twice, k1, sl1, k2tog, psso, k1, yo, k2tog] five times, yo, k2, yo, sl1, k2tog, psso, yo, k5; rep from * twice more. 309 sts

Row 102 (WS): Purl.

BORDER

Rows 103 & 105 (RS): *K1, M1, k to 1 st bm, M1, k1; rep from * twice more.

Rows 104 & 106 (WS): Knit. Remove markers during Row 106.
321 sts in total

Work Rows 1-26 of Border Chart once, working 15-st repeat 21 times across row, or follow written instructions below. You may wish to separate each 15-st with markers during Row 1.

Border Chart

Rows 1 & 3 (RS): K3, *k4, p1, k1tbl, p1, k1, p1, k1tbl, p1, k4; rep from * 20 times more, k3.

Row 2 and every foll WS row: K3, purl to last 3 sts, k3.

Row 5: K3, *T2C, k3, ssk, yo, k1, yo, k2tog, k3, T2CC; rep

from * 20 times more, k3.

Row 7: K3, *k5, ssk, yo, k1, yo, k2tog, k5; rep from * 20 times more, k3.

Row 9: K3, *T2C, k4, yo, sl1, k2tog, psso, yo, k4, T2CC; rep from * 20 times more, k3.

Row 11: K3, *k5, yo, k2tog, k1, ssk, yo, k5; rep from * 20 times more, k3.

Row 13: K3, *T2C, k2, yo, k2tog, yo, sl1, k2tog, psso, yo, ssk, yo, k2, T2CC; rep from * 20 times more, k3.

Row 15: K3, *k3, yo, k2tog, yo, k1, sl1, k2tog, psso, k1, yo, ssk, yo, k3; rep from * 20 times more, k3.

Row 17: K3, *k2, yo, k2tog, yo, k2, sl1, k2tog, psso, k2, yo, ssk, yo, k2; rep from * 20 times more, k3.

Row 19: K3, *k1, yo, k2tog, yo, k3, sl1, k2tog, psso, k3, yo, ssk, yo, k1; rep from * 20 times more, k3.

Row 21: K3, *M1, k2tog, yo, k4, sl1, k2tog, psso, k4, yo, ssk, M1; rep from * 20 times more, k3.

Row 23: K3, *k1, yo, k5, sl1, k2tog, psso, k5, yo, k1; rep from * 20 times more, k3.

Row 25: K3, *M1, k6, sl1, k2tog, psso, k6, M1; rep from * 20 times more, k3.

Row 26 (WS): Purl.

After Border Chart has been completed, cast off on RS as foll:

K1, *yo, pass second st over first st on RH ndl, k1, pass second st over first st on RH ndl. Repeat from * to end.

FINISHING

Join sides from Row 25 to Row 104.
Weave in ends and block to measurements.

YARN REVIEW

Bianca says "Put simply, this yarn is delicate, soft, beautiful! You'll love to wear it against your skin."

YARN ALTERNATIVES

- ◆ **SAVE:** AdriaFil, Zephyr 50 (2 ply)
- ◆ **SPEND:** Drops, Lace
- ◆ **SPOIL YOURSELF:** Atelier, Zitron Fil Royal

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OFF

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Yarn Review

With natural and rare breed yarns becoming ever more popular, we take a look at a few of our favourites

BY: ZOË CLEMENTS

Tibetan Cloud Worsted

- 100% Tibetan yak
- 100g/300m/328yd
- Tension: Not provided but 3.75-4mm (US 5-6) needles recommended
- Hand wash in cool water

This yarn is pure, soft Yak down. It is warmer than wool and as it does not contain lanolin it is generally hypoallergenic – which is great news for knitters with wool sensitivities! The fibre structure is comparable to that of cashmere but gives less of a halo so it has great stitch definition and is less prone to pilling. It handles almost like cotton, as it is not very elastic. While this should be considered when casting off for necklines and other areas where stretch is needed, the upside is it won't grow with weight so it is ideal for garments.

Prices start from £17.00 at www.skein-queenshop.co.uk

Sheepfold, Flocking Together

- 100% wool
- 25g per skein/yardage varies, 200g in total
- Tension: Not given, but works to an aran weight
- Hand wash gently

Not sure what difference the breed of sheep makes to the final yarn? The Flocking Together kit could help. It is a stunning selection of yarns from eight different breeds: Black Leicester Longwool, Herdwick, Jacob, Manx Loaghtan, North Ronaldsay, Shetland, Soay and Zwartbles. Each skein is approximately 25g and is labelled to identify the breed of sheep. All the colours work well together being 100% natural and not overdyed. As they are 'natural' there is a certain amount of vegetable matter in them, but nothing problematic. As well as being a great introduction to natural wools, they are excellent for colourwork. The yardage will vary, as 25g from one breed will be longer or shorter than 25g from another breed, but at 200g combined there is plenty there for a Fair Isle hat.

The pack costs £21.75 from www.sheepfold.co.uk



Erika Knight, Medium Vintage Wool

- 100% pure British wool
- 50g/87m/95yd
- Tension: 18 sts and 24 rows to 10cm/4in using 5mm (US 8) needles
- Hand wash in cool water

With the trend for all things 'vintage' getting more and more popular, the new range of yarns by Erika Knight gets it spot on! Everything about the yarn – the label, the colours, the accompanying pattern support – has a comforting feel about it. The yarn itself is spun in Yorkshire by Laxtons, a very popular mill these days, and is 100% British. It has an old-fashioned twist to it, so it is textured without being slubby. It gives a nice even fabric while retaining a 'homespun' look. Because of the spin, we would recommend using a blunt needle to minimize splitting. The ball band itself is pure genius; it is a clothing label that can be removed from the yarn and sewn onto your precious hand knits, giving them a really professional finish.

For stockists see www.erikaknight.co.uk

Frangipani, 5-ply Guernsey

- 100% pure new wool
- 100g/220m/240yd
- Tension: 32 sts and 36 rows to 10cm/4in using 2.5mm needles
- Hand wash in warm water

It's not only natural yarns and colours that are experiencing a resurgence. Gansey (or Guernsey) knitting is becoming ever more popular. Traditional Guernsey Wool used to be quite difficult to get hold of, but the demand for it has seen an increase in suppliers. Frangipani, however, have been supplying the yarn for 20 years and are true experts in the art of the Gansey, Cornish Knit Frocks and fisherman's sweaters – and it shows in the quality of the yarn. While we have a ball of the yarn, they also supply it on 500g cones. This is useful if you are knitting your Gansey in the round as it will minimize joins and eliminate 'weak' points. They have a range of 26 colours, mainly traditional but with one or two surprises thrown in too!

Available as an economical 500g cone for £24 from www.guernseywool.co.uk

READERS' REVIEWS

• Yarnwise is looking for knitting groups to review yarns in future issues. Your group will get to try yarns before they are available in the shops, see new colourways, interesting fibre blends and experiment with different constructions. If your group would like to take part, please email zoe@tailormadepublishing.co.uk with your name, the name of your group, how many members there are, how often it's run and why you'd like to review the yarns. We've had the pleasure so far – soon it will be your turn!

Spring Days Waistcoat

This longer length open front waistcoat is versatile – great with jeans at the weekends but professional enough to wear at the office!



DESIGNER NEISHA ABDULLA

Neisha has been a knitter for over 25 years. Having recently completed a degree in art and design, she is now turning her attention to knitwear. As

well as designing she, along with her friend Joyce, runs a fabric and yarn shop in Wexford, Ireland.

“Springtime was the inspiration for this design. On those fresh, spring days when a little extra layering is needed, this is just the ticket.”

DIFFICULTY INTERMEDIATE

SKILLS USED

- Increasing
- Decreasing
- Pick up & knit
- Knitting in rows
- Seaming

YARN USED

Rico, Fashion Country Aran

- 60% acrylic, 20% wool, 20% alpaca
- 50g/187m/204yd
- Shade: 003 (grey/green)

EASE

- 0-7.5cm/0-3in positive ease

TENSION

- Work 21 sts and 29 rows in stocking stitch to measure 10x10cm/4x4in using 4mm (US 6) needles, or size required to obtain correct tension.
- Work 21 sts and 29 rows in Moss stitch to measure 10x10cm/4x4in using 4mm (US 6) needles, or size required to obtain correct tension.

NOTIONS

- 4mm (US 6) needles
- Two stitch holders
- Four buttons
- Tapestry needle

SEE PAGE 56
FOR
MEASUREMENTS
TABLE

SPECIAL STITCH PATTERNS

Moss Stitch

(worked over a multiple of 2 sts + 1)

Row 1: (K1, p1) to last st, k1.

Rep Row 1 for patt.

BACK

Cast on 89 (97: 105: 115: 125: 135: 145) sts and work in Moss st for 6.5cm/2½in.

Row 1 (RS): Moss st 19 (21: 23: 25: 27: 29: 31), k51 (55: 59: 65: 71: 77: 83), moss st 19 (21: 23: 25: 27: 29: 31).

Row 2 (WS): Moss st 19 (21: 23: 25: 27: 29: 31), p51 (55: 59: 65: 71: 77: 83), moss st 19 (21: 23: 25: 27: 29: 31).

Rep Rows 1-2 until piece meas 10cm/4in from cast on, ending after a WS row.

Begin A-Line Shaping

Next row (RS): Moss st 19 (21: 23: 25: 27: 29: 31), k14 (15: 16: 18: 19: 21: 23), pm, ssk, k19 (21: 23: 25: 29: 31: 33), k2tog, pm, k14 (15: 16: 18: 19: 21: 23), moss st 19 (21: 23: 25: 27: 29: 31).

Work 11 rows even in patt.

Dec row (RS): Moss st 19 (21: 23: 25: 27: 29: 31), k14 (15: 16: 18: 19: 21: 23), sm, ssk, knit to 2 sts bm, k2tog, sm, k14 (15: 16: 18: 19: 21: 23), moss st 19 (21: 23: 25: 27: 29: 31).

Cont in patt, rep Dec Row every foll 12th row five times more, then every 8th row once more. 73 (81: 89: 99: 109: 119: 129) sts

Work even in est patt until piece meas 35.5cm/14in from cast on, ending after a WS row and removing markers.

Work in moss st for 6.5cm/2½in more, ending after a WS row.

Next row (RS): Moss st 19 (21: 23: 25: 27: 29: 31), k35 (39: 43: 49: 55: 61: 67), moss st 19 (21: 23: 25: 27: 29: 31).

Next row (WS): Moss st 19 (21: 23: 25: 27: 29: 31),



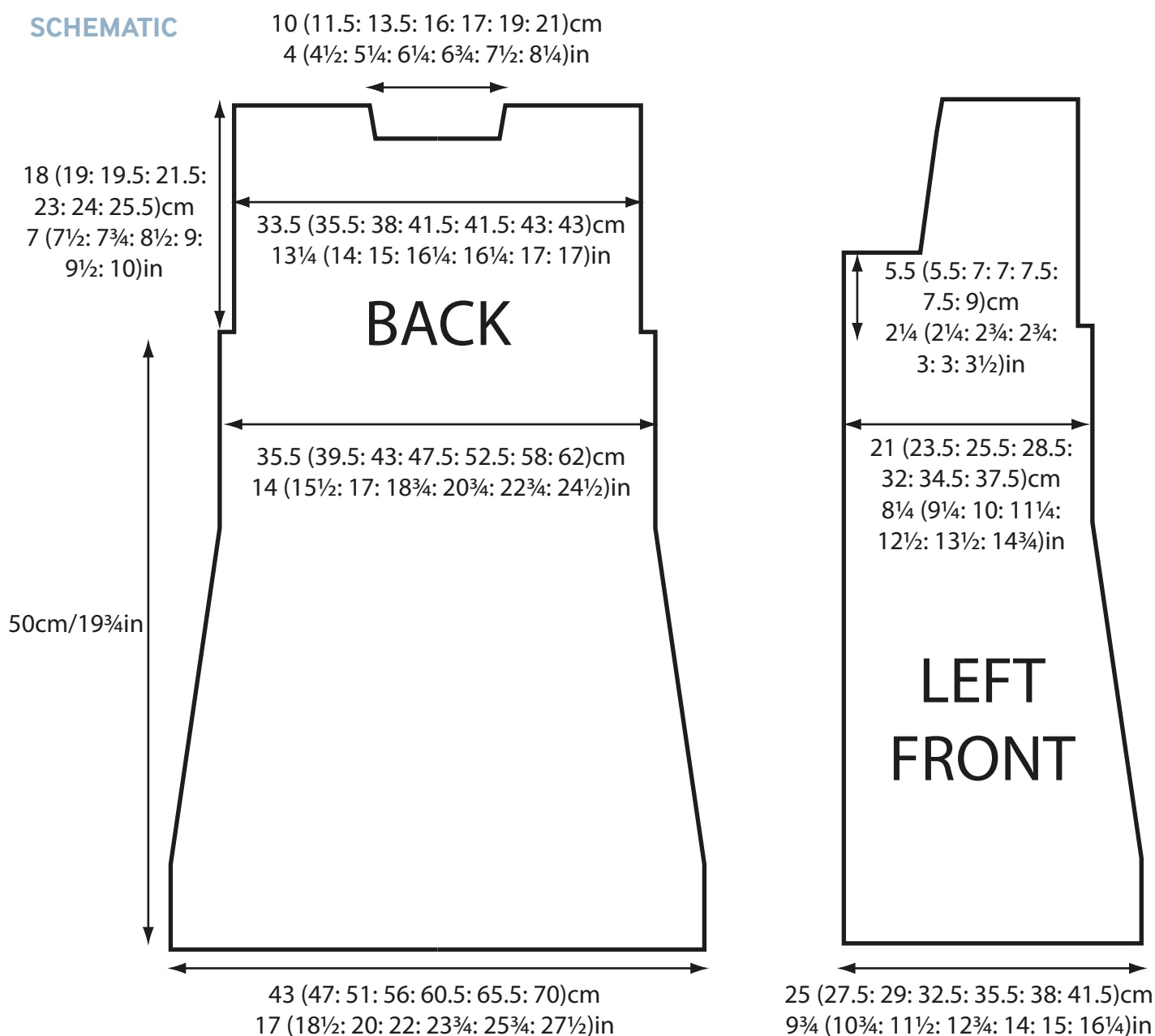
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SCHEMATIC



p35 (39: 43: 49: 55: 61: 67), moss st 19 (21: 23: 25: 27: 29: 31).

Rep these 2 rows until piece measures 50cm/19¾in from cast on or desired length to armhole, ending after a WS row.

Shape Armholes

Cast off 2 (4: 5: 7: 7: 9) sts at beg of next 2 rows, 0 (0: 0: 5: 5: 6) sts at beg of next 2 rows, and then 0 (0: 0: 0: 3: 5) sts at beg of foll 2 rows. 69 (73: 79: 85: 85: 89: 89) sts rem

Cont even in est patt until armhole meas 15 (16.5: 17: 19: 20.5: 21.5: 23)cm or 6 (6½: 6¾: 7½: 8: 8½: 9)in, ending after a WS row.

Separate for Shoulders

Next row (RS): Patt 24 (25: 26: 26: 25: 25: 23) sts, cast off next 21 (23: 27: 33: 35: 39: 43) sts for centre back

neck, patt to end. Place first 24 (25: 26: 26: 25: 25: 23) sts of row on holder for Right Shoulder.

Left Shoulder

Next row (WS): Patt to last 2 sts, p2tog. 23 (24: 25: 25: 24: 24: 22) sts

Cont even in patt until armhole meas 18 (19: 19.5: 21.5: 23: 24: 25.5)cm or 7 (7½: 7¾: 8½: 9: 9½: 10)in, ending after a WS row.

Cast off rem sts.

Right Shoulder

Replace 24 (25: 26: 26: 25: 25: 23) held sts back on needles and cont as foll:

Next row (WS): Ssp, patt to end. 23 (24: 25: 25: 24: 24: 22) sts

Cont even in patt until armhole meas 18 (19: 19.5: 21.5: 23: 24: 25.5)cm or 7 (7½: 7¾: 8½: 9: 9½: 10)in, ending



YARN REVIEW

Neisha says "Although this yarn is light and airy, it radiates heat. It has a lovely, woolly feel to it and is smooth to work with. It comes in a range of gorgeous earthy colours. While described as an aran weight, I would say it is closer to a 'light' worsted."

YARN ALTERNATIVES

- ◆ **SAVE** Designer Yarns Choice, DK with Wool
- ◆ **SPEND** Rowan, Felted Tweed DK
- ◆ **SPOIL YOURSELF** Manos del Uruguay, Silk Blend

after a WS row.
Cast off rem sts.

LEFT FRONT

Cast on 51 (57: 61: 67: 73: 79: 85) sts and work in Moss st for 6.5cm/2½in.

Row 1 (RS): Moss st 19 (21: 23: 25: 27: 29: 31), k19 (23: 23: 25: 29: 31: 33), moss st 13 (13: 15: 17: 17: 19: 21).

Row 2 (WS): Moss st 13 (13: 15: 17: 17: 19: 21), p19 (23: 23: 25: 29: 31: 33), moss st 19 (21: 23: 25: 27: 29: 31).

Rep Rows 1-2 until piece meas 10cm/4in from cast on, ending after a WS row.

Begin A-Line Shaping

Next row (RS): Moss st 19 (21: 23: 25: 27: 29: 31), k9 (11: 10: 11: 13: 14: 15), pm, ssk, k8 (10: 11: 12: 14: 15: 16), Moss st 13 (13: 15: 17: 17: 19: 21).

Work 11 rows even in patt.

Dec row (RS): Moss st 19 (21: 23: 25: 27: 29: 31), k9 (11: 10: 11: 13: 14: 15), sm, ssk, knit to last 13 (13: 15: 17: 17: 19: 21) sts, moss st to end.

Cont in patt, rep Dec Row every foll 12th row five times more, then every 8th row once more. 43 (49: 53: 59: 65: 71: 77) sts

Work even in est patt until piece meas 35.5cm/14in from cast on, ending after a WS row and removing marker.

Work in moss st for 6.5cm/2½in more, ending after a WS row.

Next row (RS): Moss st 19 (21: 23: 25: 27: 29: 31), k11 (15: 15: 17: 21: 23: 25), moss st 13 (13: 15: 17: 17: 19: 21).

Next row (WS): Moss st 13 (13: 15: 17: 17: 19: 21), p11 (15: 15: 17: 21: 23: 25), moss st 19 (21: 23: 25: 27: 29: 31).

Rep these 2 rows until piece measures 50cm/19¾in from cast on or same as Back to armhole, ending after a WS row.

Shape Armhole

Cast off 2 (4: 5: 7: 7: 9) sts at beg of next RS row, 0 (0: 0: 5: 5: 6) sts at beg of next RS row, and then 0 (0: 0: 0: 3: 5) sts at beg of foll RS rows. 41 (45: 48: 52: 53: 56: 57) sts rem

Cont in pattern until armhole meas 5.5 (5.5: 7: 7: 7.5: 7.5: 9)cm or 2¼ (2¼: 2¾: 2¾: 3: 3: 3½)in from cast on, ending after a WS row.

Shape Neck

Next row (RS): Patt 27 (30: 32: 34: 33: 36: 35) sts, slip last 14 (15: 16: 18: 20: 20: 22) sts of row on to holder.

Dec 2 sts at neck edge of every row 1 (2: 2: 2: 2: 2) time(s), then dec 1 st at neck edge of every row 2 (2: 3: 5: 5: 8: 9) times more. 23 (24: 25: 25: 24: 24: 22) sts rem

Cont even in patt until armhole measures same as 

Back to shoulder.

Cast off remaining sts.

RIGHT FRONT

Work as for Left Front, reversing placement of moss st panels and shapings.

COLLAR

Seam Shoulders

Knit 14 (15: 16: 18: 20: 20: 22) sts from right front neck holder, pick up and knit 27 (28: 30: 35: 36: 41: 41) sts to right shoulder seam, pick up and knit 5 sts from right back neck edge, knit 21 (23: 27: 33: 35: 39: 43) sts from back neck holder, pick up and knit 5 sts from left back neck edge, pick up and knit 27 (28: 30: 35: 36: 41: 41) from right front neck edge and finally knit 14 (15: 16: 18: 20: 20: 22) sts from left front neck holder. 113 (119: 129: 149: 157: 171: 179) sts

Work in moss st until piece measures 10cm/4in from pick up edge, or to desired length.

Cast off loosely.

Half Belt (Back)

Cast on 51 (55: 59: 65: 71: 77: 83) sts and work in moss st for 6.5cm/2½in.

Cast off.

Quarter Belt (Front Fastening)

Cast on 27 (27: 31: 35: 35: 39: 43) sts and work 7 rows in moss st.

Row 8: Patt 3 sts, cast off 2 sts for buttonhole, patt to end.

Row 9: Patt to last 3 sts, cast on 2 sts, patt to end.

Work 7 rows more in Moss st.

Cast off.



FINISHING

Sew side seams.

Attached Half Belt to centre back, using moss st panels as guides.

Sew on buttons either side of half belt, 2cm/¾in from outer edge of belt.

Sew quarter belt to right side of garment to correspond with centre moss stitch band (use photos for guidance) and place button 2cm/¾in from sewn edge of belt.

Sew button on to left side of garment to correspond with buttonhole.

Weave in loose ends and block to measurements.

Cast
OFF

Finished bust	76	85.5	93.5	104	115	125	136	cm
	30	33¾	36¾	41	45¼	49¼	53½	in
Length	68	69	70	72	73	74.5	75.5	cm
	26¾	27¼	27½	28¼	28¾	29¼	29¾	in
Yarn amounts	5	5	6	7	7	8	9	ball
Total metres	935	935	1122	1309	1309	1496	1683	m
Total yards	1020	1020	1224	1428	1428	1632	1836	yd

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Gullkula Hen

With Easter arriving early this year, there's just enough time to get 'cracking' and make Arne and Carlos's gorgeous little chicken

DESIGNERS ARNE & CARLOS

Arne & Carlos are a Scandinavian Knitting Duo who have a great love for colour and the whimsical!

"Easter is traditionally a time for the eating of many chocolate eggs, but we thought we'd celebrate the humble chicken, too! Our hen has crocheted feathers on her wings and around her stomach. This chicken can be knitted in many colors, ours is brown and yellow, like a Brahma chicken named Gunhild that we had before she changed her home and her name. Now she goes by the name Gullkula."

DIFFICULTY INTERMEDIATE

SKILLS USED

- Increasing
- Decreasing
- Knitting in rounds
- Knitting in rows
- Basic crochet
- Basic embroidery

YARN USED

Dale of Norway, Falk DK

- 100% wool
- 50g/106m/116yd
- Colours:
- Cocoa brown 3072
- Dandelion yellow 2417
- Goldenrod 2427
- Red 4018

TENSION

- Exact tension is not required, but should remain tight enough so that the stuffing remains in place

NOTIONS

- Two sets of 1.5/2.5mm (US 5) DPN's
- 3mm (US C-2 or D-3) crochet hook
- Fibrefil/toy stuffing/wool filling
- Tapestry needle

PATTERN NOTES

Basic crochet is used for the 'frill' around the wings. Crochet abbreviations are:

ch: chain

dc: double crochet

tr: treble crochet

Please note that while this version uses UK crochet terminology, the book version is written in US terminology.

LEGS AND BODY

Cast
ON

Claws

With three DPN's and Goldenrod 2427, make the claws as follows:

Cast on 4 sts divided onto 2 needles.

Hold the needles parallel and join to work in the round.

Knit 10 rnds.

Leave the finished claw on the 2 needles and make another one with 2 more DPN's.

When the second claw is finished, put the stitches onto the needle with the first claw.

Knit the third claw the same way and then put the stitches onto the same needle holding the first and second ones.

Join the Claws

Using 4 DPN's work as follows:

Knit the first 3 sts on the needle nearest you with dpn 1.
Knit the last 3 sts from the needle nearest you onto dpn 2.
Knit the next 3 sts on the second needle onto dpn 3.
Knit the last 3 sts onto dpn 4.

Knit 4 rounds.

Closing any holes, weave in all the ends between and in the tips of the claws.

Rnd 5: Place the first 6 sts onto 1 dpn and then, working back and forth, work 4 rows in stocking stitch (a small heel flap) over these 6 sts.

Small Claw

For the small claw on the back of the foot, work as







follows:

Cast on 4 sts on 2 new dpn; join and knit 6 rounds for a small claw.

Move the 4 sts onto one needle as follows:

The first st from the back needle, the second st from the front needle, the third st from the back needle, and the fourth st from the front needle. K2tog twice. Cut yarn and weave in end from claw.

Place the 6 sts from the heel onto one dpn together with the sts from the little claw in this order: 2 sts from the heel, 1 st from the little claw, 1 st from the heel, 1 st from the little claw, 3 sts from the heel.

Continue Knitting the Foot

With another dpn, pick up and knit 3 sts along the side of the heel; with a third dpn, pick up and knit 3 sts on the other side of the heel.

You should now have 2 dpn with 6 sts each and a little claw with 8 sts.

Continue, working the foot sts divided over 3 dpn as follows:

Rnd 1: Dpn 1: K2, k2tog, k2tog, k2; dpn 2 and 3: k6 on each needle.

Rnd 2: K18.

Rnd 3: (K1, k2tog, k2tog, k1) on each needle.

Rnd 4: K12.

Rnd 5: (K1, k2tog, k1) on each needle.

Rnds 6-40: Knit. Fill the leg with wool as you work.

Rnd 41: K2, cast off 2, k5 (including last stitch from bind-off).

Knit the second foot as for the first to Row 41.

After the little claw is joined to the foot, begin with 3 sts from the foot: Place the 6 heel sts on a needle together with the sts from the little claw in this order: 2 sts from heel, 1 st from little claw, 1 st from heel, 1 st from little claw, 2 sts from heel.

Rnd 41: Cast off 2 sts and k7 (including last st from cast off).

Divide the leg sts over 4 dpn, with 2 dpn for each leg, 3 sts on the back needles and 4 sts on the front needles. Join the legs and, at the same time, change to cocoa brown or whatever colour you'd like your hen to be. Begin at the



Rnd 29: K44.
Rnd 30: (K1, k2tog, k5, k2tog, k1) around.
Rnd 31: K36.
Rnd 32: K36.
Rnd 33: (K1, k2tog, k3, k2tog, k1) around.
Rnds 34-37: K28.
Rnd 38: (K1, k2tog, k1, k2tog, k1) around.
Rnds 39-44: K20.
Rnd 45: K3, cast off 4, k6 (including last st from cast off), cast off 4, k3 (including last st from cast off).

WINGS

With dpn U.S. size 1.5 / 2.5 mm, cast on 20 sts; divide onto 4 dpns and join.

Rnds 1-2: K20.
Rnd 3: (K1, inc 1, k8, inc 1, k1) around.
Rnds 4-5: K24.
Rnd 6: (K1, inc 1, k10, inc 1, k1) around.
Rnds 7-8: K28.
Rnd 9: (K1, inc 1, k12, inc 1, k1) around.
Rnds 10-11: K32.
Rnd 12: (K1, inc 1, k14, inc 1, k1) around.
Rnds 13-18: K36.
Rnd 19: (K1, k2tog, k12, k2tog, k1) around.
Rnds 20-22: K32.
Rnd 23: (K1, k2tog, k10, k2tog, k1) around.
Rnds 24-26: K28.
Rnd 27: (K1, k2tog, k8, k2tog, k1) around.
Rnds 28-30: K24.
Rnd 31: (K1, k2tog, k6, k2tog, k1) around.
Rnds 32-34: K20.
Rnd 35: (K1, k2tog, k4, k2tog, k1) around.
Rnds 36-38: K16.
Rnd 39: (K1, k2tog, k2, k2tog, k1) around.
Rnds 40-42: K12.
Rnd 43: K1, k2tog, k2tog, k1, k6.
Rnds 44-46: K10.
Rnd 47: BO 4, k6.

Move all the wing sts to one needle and make the other wing the same way.

Join the wings and body as follows:

Rnd 1: Begin at the back and k6, right wing k6, front k6, left wing k6.
Rnd 2: (K1, k2tog, k2tog, k1) on each needle around.
Rnd 3: K16.
 Seam below the wings.
Rnd 4: (K1, k2tog, k1) on each needle around.

Knit 2 rounds for the neck.

HEAD

Rnd 1: (K1, inc 1, k1, inc 1, k1) around.
Rnd 2: K20.
Rnd 3: (K1, inc 1, k3, inc 1, k1) around.
Rnd 4: K28.
Rnd 5: (K1, inc 1, k5, inc 1, k1) around.

centre back (the small claw faces you).

Rnd 1: K14.
Rnd 2: K14.
Rnd 3: (K1, inc 1) around.
Rnd 4: K28.
Rnd 5: Knit and rearrange the sts so there are 7 sts on each dpn.
Rnd 6: (K1, inc 1, k5, inc 1, k1) around.
Rnd 7: K36.
Rnd 8: (K1, inc 1, k7, inc 1, k1) around.
Rnd 9: K44.

Seam the groin and fill with wool.

Rnd 10: (K1, inc 1, k9, inc 1, k1) around.
Rnd 11: K52.
Rnd 12: (K1, inc 1, k11, inc 1, k1) around.
Rnds 13-23: K60.
Rnd 24: (K1, k2tog, k9, k2tog, k1) around.
Rnd 25: K52.
Rnd 26: K52.
Rnd 27: (K1, k2tog, k7, k2tog, k1) around.
Rnd 28: K44.

ARNE & CARLOS
Easter Knits
Eggs, Bunnies and Chickens - with a Fabulous Twist

This pattern is from
Easter Knits by Arne and Carlos
 Published by Search
 Press
 RRP £8.99
 ISBN
 9781844489244
 Photography by
 Ragnar Hartvig



Reader Offer

Search Press would like to offer *Yarnwise* readers free P&P in the UK when you purchase *Easter Knits*.

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Beak

Use yellow yarn to crochet the beak at the centre front: Ch 3, 3tr, end by joining the three sts with a single crochet through all 3 sts. Fasten off and weave in ends.

Crocheted Comb

At the centre of the head, with red, work 4 ch loops: (1 dc into head, ch 3) 4 times and end with 1 dc in the head. Turn and work 4 tr in each loop. Cut yarn and weave in ends.

Eyes

Sew three long stitches in a fan out from the point where you'd like to place each eye. With desired color, make a little cross stitch at the base of the 'fan'. Use black to make a small 'dot' with a seed stitch at the centre of the cross stitch.

The wings are decorated with chain stitch loops and double crochet into the loops.

Crochet 10 lines of chain loops on the wings, from the lower edge to the top where the decreases on the wing end. Space the lines approx 1cm/3/8in apart. Work each loop with (1 dc in the wing, ch 5), repeat and end with 1 dc in the wing. Turn and work ch 3 (being the turning chain) and then 4 tr in each loop.

1st row: At the bottom edge of the wing tip, work 2 loops (as above).

2nd row: 3 loops.

3rd row: 4 loops.

4th row: 6 loops.

5th row: 5 loops.

6th row: 4 loops.

7th row: 3 loops.

8th row: 2 loops.

9th row: 2 loops.

10th row: 1 loop.

Rnds 6-9: K36.

Fill the body and head with wool.

Rnd 10: (K1, k2tog, k3, k2tog, k1) around.

Rnd 11: K28.

Rnd 12: (K1, k2tog, k1, k2tog, k1) around.

Rnd 13: K20.

Rnd 14: (K1, k2tog, k2) around.

Rnd 15: K16.

Rnd 16: (K1, k2tog, k1) around.

Cut yarn and pull end through remaining 12 sts; fill head with wool.

Bring yarn through live sts again and pull tight to close hole at top.

FINISHING

The hen has embroidered eyes and a crocheted beak and comb. Work as follows:

Our hen also has crocheted loops around her stomach for a little flared skirt.

Crochet 4 rows of chain loops around the stomach of the hen, beginning where the color changes from the legs to the stomach.

1st row: 8 loops.

2nd row: 12 loops.

3rd row: 17 loops.

4th row: 18 loops.

Work 4 tr between each dc of the 3 centre dc groups at centre back, on the third and fourth rows.

Begin row with ch 4 and 3 tr in first loop, and then work 4 tr in each loop across.

Fasten off and weave in ends.

Cast
OFF

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Slipstitch Cowl

This is an ideal project if you are new to knitting in the round, but want something more than plain stocking stitch. It's reversible too!



DESIGNER ZOË CLEMENTS

Zoë is addicted to knitting and crochet, is rarely seen without needles or hook close to hand and has been known to knit in her sleep. Even though her stash

could double as house insulation, she is always happy to make room for more yarn.

“The new yarn from Blacker was so soft, it was ideal for wearing next to the skin and close to the face. I wanted to get the most from two balls of yarn and slip stitch patterns are an economical way of producing colourwork, while making the fabric thick and warm. The reverse side of the stitch pattern is equally pleasing, and the cowl can be worn inside out too!”

DIFFICULTY BEGINNER

SKILLS USED

- Slip stitches
- Knitting in rounds
- Magic loop

YARN USED

Blacker, Swan DK

- 100% merino
- 50g/110m/119yd
- CC1: Sea Green – 1 ball
- CC2: Stone – 1 ball

TENSION

- Work 23st and 33 rows to 10x10cm/4x4in in

the round, using 5mm (US 8) circular needles

NOTIONS

- 5mm circular needle, 80cm/30in (or longer) for magic loop
- Stitch marker
- Tapestry needle

MEASUREMENTS

- Circumference: 50cm/19in
- Diameter: 25cm/9½in
- Height: 16.5cm/6in

YARN REVIEW

Zoë says “This is possibly the softest merino I’ve worked with! It has great bounce, lovely drape and handles well.”

YARN ALTERNATIVES

- ◆ **SAVE** Stylecraft, Special DK
- ◆ **SPEND** Rowan, Felted Tweed DK
- ◆ **SPOIL YOURSELF** Natural Dye Studio, Angel DK

PATTERN NOTES

Cast ON

There is no need to cut the yarn between colour changes—just carry the yarn up the inside of the cowl, taking care not to pull it too tight or the slip stitches will be shorter along the join.

COWL

Using CC1, cast on 120 sts. Place stitch marker to indicate the beginning of the round—although this isn’t essential for working magic loop. The yarn tail from your cast on will always be facing you at the beginning of each new round.

Join to work in the round, taking care not to twist.

Rnd 1: K1, p1 around.

Repeat Rnd 1 four more times (5 rnds of rib in total).

Begin Colourwork

Using CC2, work as follows:

Rnds 6 & 7: *Knit one, slip one purlwise; rep from * around.

Rnd 8: Knit around.

Rnds 9-11: Switch to CC1, rep Rnds 6-8.

Rep Rnds 6-11 for pattern, working 11 more colour changes, ending with a CC2 only knit round.

Change to CC1, repeat rnds 6 and 7 only.

Top Rib

Using CC1, repeat Rnd 1 five times.

Cast off in pattern, making sure the cast off is loose enough to have enough stretch to fit comfortably over your head. You may cast off with a larger needle or use an elastic cast off if preferred.

FINISHING

Weave in ends.

Block to measurements if desired, or leave unblocked for extra ‘bounce’!

Cast OFF



Reader Offer

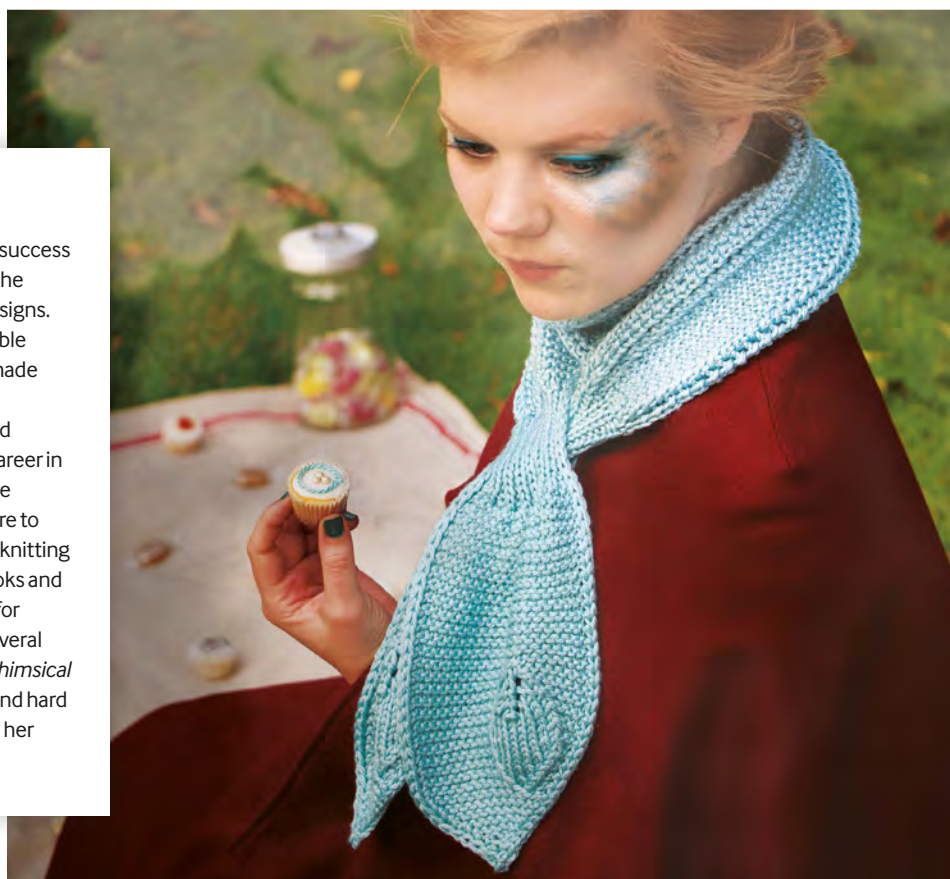
Blacker Yarns are offering *Yarnwise* readers a 10% discount on their new Blacker Swan range until 28 March 2013. To benefit from this discount, use the code SWANYW5810 with your purchase on their website, www.blackeryarns.co.uk



Blacker Yarns

YSOLDA TEAGUE

Ysolda is one of those rare self-publishing success stories, having seemingly exploded onto the knitting scene with her hugely popular designs. Her hand-forged knitting career had humble beginnings with an obsession with handmade hats while at university. By the time she graduated, she had a well bookmarked and frequently visited blog and the start of a career in design. She won't design anything that she wouldn't wear herself, a great rule to adhere to and as she doesn't have time for personal knitting (because she is busy with her designs, books and travels) it's a perfect way for her to create for herself. She has contributed designs to several books and magazines, and has her own *Whimsical Little Knits* and *Little Red* series of digital and hard copy books. Read all about her exploits on her blog, www.ysolda.com



Spotlight on UK DESIGNERS

*The UK is a hotbed for hand knitting talent –
Yarnwise showcases some of the Best of British!*

ELIZABETH LOVICK

Liz is a regular contributor to *Yarnwise* magazine – and it's not difficult to see why her designs are loved by many! She learnt to knit as a child, and (as so many of us were) was taught by her grandmother. She is an expert on Shetland Lace, stranded colourwork (Fair isle) and is involved with the preservation of North Ronaldsay sheep, a breed that subsists on seaweed found on the shores of the Orkney islands. It must be working as they have lived there for thousands of years! As well as her contributions to knitting, she is a talented spinner and teacher. Her

ebooks and CD roms fit in well with the teaching, as they take you from the history of the islands and traditional techniques right through to working the stunning projects. Her designs might be firmly rooted in the past, but her application of the craft is truly up to date and prove very popular with *Yarnwise* readers! Look out for a truly stunning Fair Isle jumper coming up in our next issue. You can buy Liz's CD roms and ebooks from www.northernlace.co.uk or find out more about her life, patterns and inspirations on her blog, www.northernlace.wordpress.com



SASHA KAGAN

Sasha is well known for her intarsia motif designs. She takes her influence from the natural world surrounding her Welsh

home and translates this into glorious displays of colour and texture.

She originally trained at the Royal College of Art, specialising in Fine Art and Printmaking but began designing knitwear when she moved to Wales in the 1970's. This background in arts has set her in good stead, as she applies a painter's eye to her

designs – the palette is as important as the structure in her works. She set up her knitwear business in 1974, and began exhibiting just a short ten years later and has recently toured with her ‘My Life in Textiles – four decades of classic knit design’ show. Her books, both old and new, are hugely popular with knitters the world over. You can find out more about Sasha, view her collections or her books at www.sashakagan.co.uk



MARTIN STOREY

Martin Storey was born and raised on his family’s pig farm in a village on the East Yorkshire coast. He learnt to knit at an early age, being taught by his primary school teacher. While

figuring out how to ‘unleash his creativity’ he decided to take an Art Foundation course at college, and realized he could combine his interest in hand knitting with fashion. He chose to study at University, where he mixed with some of the most influential designers of the 1980’s, when knitting was hugely popular.

When he graduated, he began work with a knitwear design company, Artwork, famed for its use of a denim yarn that would fade beautifully with wearing and washing. He was there for 15 years before taking up the role of Chief Designer for Jaeger, which led him to working with Rowan in 1995. Martin still works closely with Rowan, creating classic designs with a modern edge – something that all great knit designers have in common!

Martin is a prolific designer and always has his notebook to hand, as he never knows when the muse will strike! He keeps

up to date with the latest fashions, but also has a keen interest in vintage apparel where detail was all important.

Unfortunately, Martin doesn’t have his own website, but details of his incredible 1,119 designs (to date!) can be found on Ravelry at www.ravelry.com/designers/martin-storey/patterns



ERIKA KNIGHT

Erika has had a varied career in textiles – she comes from a Fine Art background, and is talented at the difficult art of Trend

Forecasting. This combination led her to work with design companies in Italy and the UK, as well as high street brands while maintaining her links with the hand knitting community, continuing to lecture (most notably at the V&A Museum), teach and still managed to find the time to write 16 books!

Her designs are classic, cover a wide variety of techniques suitable for beginners, expert knitters or crocheters alike and will stand the test of time. She has recently launched a private collection based on minimalism and eco design, which is a testimony to her forecasting abilities. The yarns used are British and the patterns are designed to showcase the yarns at their best. Find out more about Erika and discover her extensive collections at www.erikaknight.co.uk

Santorini, a design
by Marie Wallin



MARIE WALLIN

As with a lot of today’s designers, Marie has a background in science! Knitting is a very mathematical and scientific art, so it’s not a surprise that scientists are drawn to it. She soon took the plunge and went on to study Knitwear Design as a degree, which she graduated from with First Class Honours. Her own knitwear label was in demand throughout Japan and the United States, and she came to the attention of Next, Burton, Debenhams and other high street stores. She became the Head In House Designer at Rowan in 2005, and has an impressive (at the time of writing) 618 designs under her belt!

As well as designing, Marie is interested in ethical and environmentally sound yarns, and was partly responsible for introducing the Purelife range. Eco yarns offer choice to consumers, and Marie has been a great driving force in the movement.

KAFFE FASSETT

While, strictly speaking, not British, Kaffe moved to the UK from San Francisco in the 1960's and deserves a place in our hearts. Fond of colour, and a student of Fine Art, Kaffe's designs exude luxury and boldness. They are not for the faint of heart, but are worth the effort! He has designed knitwear for the likes of Missoni and Bill Gibb, as well as creating exquisite tapestries, embroideries, patchworks and mosaics. He also creates unique pieces that have been snapped up by Barbara Streisand, Lauren Bacall and Shirley Maclaine!

Kaffe learnt to knit after a visit to a Scottish woollen mill, where he found yarn in colours that matched the landscape – so he purchased 20 colours and some knitting needles. Luckily for us, on his train journey home, he met a passenger who taught him how to knit and a star was born! He is a regular on television and radio, promoting the art of knitting and colourwork. He has written (or contributed to) over 35 books covering various crafts, and has been exhibited at the V&A Museum. His designs are not confined to collections either – he has designed for ballet companies, and the Royal Shakespeare Company where he thoroughly enjoyed immersing himself in the Elizabethan period.

Kaffe regularly tours, both in the UK and internationally, giving lectures and tutorials – one look at his schedule would make any one else wonder how he manages it! To see what Kaffe is up to next, pop along to www.kaffefassett.com



BRANDON MABLY

Brandon has been the Studio Manager for Kaffe Fassett for over 20 years, and has honed his own natural instinct,

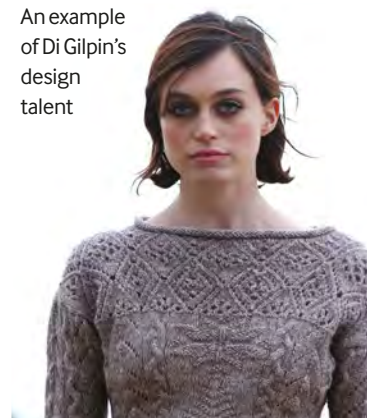
style of design and bold use of colour. He was born in a small seaside town in Wales, and originally had a career in catering – a far cry from knitting! This all changed when he met Kaffe, shortly after moving to London. He began working with Kaffe, firstly bringing some order to the chaos in the studio and cooking for the team, and worked his way up to Studio Manager. He had learned to knit as a child (with sticky plastic needles!) and soon picked up the skills he needed to become a designer in his own right. He gets his inspiration from all the travelling he does with Kaffe, and when he gets an idea the design emerges spontaneously. He is not a fan of graphs and charts during the design process. His first solo book, *Brilliant Knits*, was published in 2001 but he has contributed to many more and regularly writes and designs for Rowan and *Vogue Knitting*. To get all the latest news from Brandon, visit www.brandonmably.com

DI GILPIN

Di began knitting in 1983, at her hand knitting studio on Skye and soon carved out an impressive career for herself. She has an extensive knowledge of Scottish fibres and has used this to create a range of yarns with Harris Tweed Textiles Ltd. She works in collaboration or as a consultant to a wide range of high street and designer brands, such as Nike, Paul Hardy, Topshop and Mark Fast. Di is keen to integrate cutting edge techniques with traditional methods to create innovative new designs. Each project is a challenge she thoroughly enjoys, and it is this mindset that has led her to design for some A-list clients, such as Bette Midler and Helena Bonham-Carter.

As well as design work, Di is a textile artist. In 2003, she was shortlisted for the Creative Scotland Awards for her sculptured coats which incorporated poetry from Kathleen

An example of Di Gilpin's design talent



Jamie into the knitted fabric. She is also active in preserving knitting heritage – she firmly believes that we can embrace the skills and workmanship of knitting, while pushing the boundaries and remembering the roots of the craft, and this can be achieved through education. A very philanthropic knitter indeed! You can read all about Di's work, and see her amazing collections, at www.digilpincollection.weebly.com

KIM HARGREAVES

Kim started her career in knitting in the best possible way – working for Rowan! She started at just 17, and when she left she had worked her way up to managing the Rowan brand, as well as designing, selecting colourways, deciding on the storyboards and styling the iconic photography that Rowan are well known for. She remained there for over 20 years, until she listened to some good advice (from her mother, no less!) that she should ‘branch out’ and do her own thing.

That’s exactly what she did! Kim now has her own line of recognizable designs, her own classic knitwear signature, if you like. She has brought with her the experience she gained in her earlier career to self manage her books, meaning that they retain that Kim Hargreaves ‘touch’ that is, rightly, very popular. Her designs are classic yet fashionable, and seem almost timeless – the difficulty levels range from beginner to expert, so there is something for everyone.

For a look at her collections, visit www.kimhargreaves.co.uk



LOUISA HARDING

Louisa always had a strong interest in fashion, and made her own clothes as a child. She grew up in London, visiting all the museums and taking fashion, dressmaking and grading workshops whenever she could. She studied Textiles and Fashion at University in the 1980’s when the catwalks were packed with hand knits. She became fascinated with art of knitting, and enjoyed the control that the designer has over the construction of the fabric. She too got off to a good start in her career with working for an American designer and then Rowan. Her designs have a very feminine edge to them, while remaining practical.

As well as her designs and books, Louisa has a very popular line of her own yarns – the Fern Cardi design by Rita Taylor (on page 6) uses her Mulberry Silk. To design her yarns, she attends shows such as Pitti Fillati, an industry show in Florence, where yarn manufacturers showcase their new lines. If she can’t find what she’s looking for there, she creates it!

LUCINDA GUY

Lucinda describes herself as a ‘knitwear designer-maker’. While she does design for adults, she is primarily known for her children’s wear and toys (such as the delightful Otto Owl, pictured below), which have caught the eye of (and led to her working with) Paul Smith, The Conran Shop and the British Crafts Council.

She is inspired by the natural world, folk art and folk lore – this has recently been seen in her latest books, *Northern Knits* and *Northern Knit Gifts*. The traditional techniques, as used in these books, are a great interest to her, as is the use of sustainable and authentic yarns. She loves to teach the knitting, and her workshop information can be found on her site, www.lucindaguy.com

‘Otto Owl’
by Lucinda
Guy



SARAH HATTON

Sarah was taught to knit when she was five years old, and soon showed a talent for customizing her clothes. Her love of textiles led her to complete a degree in Fashion Design, and when she graduated she worked as a designer for a hand knit company. She has only ever worked with yarn – having a job she has loved since college. She rapidly honed her skills in pattern writing and design, which proved useful as her work tend to rely more upon shape and texture than colour, and she regularly pushes the boundaries of design. While she works with many recognizable brands – Rowan, Patons, Sirdar and Sublime – she has her own ranges under her ‘sh.’ label, details of which can be found on her site, www.sarahhatton.com



Cappucino, a
design by
Sarah Hatton

Lazydays Gilet

Don't have time to add a zip, but want the versatility of a gilet? Nicky Barfoot has cleverly designed a solution!



DESIGNER NICKY BARFOOT

A lifelong knitter, Nicky Barfoot is a visual artist who combines knitting with other artistic media such as drawing, painting, printing and photography.

Her artwork takes a playful look at conformity, gender and aesthetics, and blurs the boundaries between art and craft. Nicky has a City and Guilds (level 3) in Hand Knit Textiles and a Foundation Degree in Stitched Textiles. From her FdA degree show, Nicky's work was selected by the Embroiderers Guild for their 2012 Graduate Showcase at the Alexandra Palace Knitting and Stitching Show. More information on Nicky and her work can be found at <http://nickybarfoot.wordpress.com>.

“The ‘Lazy’ bit in the title refers to the lack of zip, because I rarely undo the buttons and zips on my knitwear!”

DIFFICULTY INTERMEDIATE

SKILLS USED

- Increasing
- Decreasing
- Pick up & knit
- Knitting in the round
- Knitting in rows
- Slip stitch (mosaic) patterns
- Seaming
- Short row shaping

YARN USED

- Rowan, Creative Focus Worsted**
- 75% wool, 25% alpaca
 - 100g/200m/220yd
 - Yarn A: Camel SH02132

- Yarn B: Teal SH03360
- Yarn C: Natural SH00100

10x10cm/4x4in using 4.5mm (US 7) needles, or size required to obtain correct tension

EASE

- 6cm/2in positive ease

TENSION

- Work 20 sts and 38 rows in Shadow Box pattern to measure 10x10cm/4x4in using 4.5mm (US 7) needles, or size required to obtain correct tension
- Work 20 sts and 35 rows in garter st to measure

NOTIONS

- A pair of 4mm (US 6) needles
- A pair of 4.5mm (US 7) needles
- 3.75mm (US 5) circular needle, 40cm/16in long
- Stitch holder
- Eight stitch markers
- Tapestry needle

Finished bust	76	84	92.5	100.5	109	117	124.5	133.5	cm
	30	33	36.5	39.5	43	46	49	52.5	in
Length	51	52	52.5	54	55	56	57	58	cm
	20	20.5	20.75	21.25	21.75	22	22.5	22.75	in
Yarn A	3	3	3	3	4	4	4	4	balls
Total metres	408	445	450	548	601	634	684	722	m
Total yards	447	487	493	600	658	694	749	790	yd
Yarn B	1	1	1	2	2	2	2	2	balls
Total metres	163	178	180	220	241	254	274	289	m
Total yards	179	195	197	241	264	278	300	317	yds
Yarn C	1	1	1	1	1	1	1	1	balls
Total metres	73	79	80	98	107	113	122	129	m
Total yards	80	87	88	108	118	124	134	142	yd



Stash It
ROWAN, CREATIVE
FOCUS WORSTED
is available at
www.blacksheepwools.com
£6.75 for 100g

SPECIAL STITCH PATTERNS

Dbl k st (double knit st)

Insert tip of RH ndl into next st k-wise, wrap yarn twice around RH ndl and pull through. You will now have a regular knit st that has been double-wrapped. The extra wrap will be dropped on the following row.

Shadowbox Pattern

(for tension swatch and Back; multiple of 4 sts + 3):

Row 1 (RS): With Yarn A, knit.

Row 2: With Yarn A, k1, *dbl k st, k3; rep from * to last 2 sts, dbl k st, k1.

Row 3: With Yarn B, k1, *sl1 wyib dropping extra wrap, k3; rep from * to last 2 sts, sl1 wyib dropping extra wrap, k1.

Row 4: With Yarn B, k1, *sl1 wyif, k3; rep from * to last 2 sts, sl1 wyif, k1.

Row 5: With Yarn C, k1, *sl2 wyib, k2; rep from * to last 2 sts, sl1 wyib, k1.

Row 6: With Yarn C, k1, sl1 wyif, *p2, sl2 wyif; rep from * to last st, k1.

Rep Rows 1-6 for patt.

PATTERN NOTES

On the Fronts, please note that due to the placement of the slipped stitch at the end of the row, a small gap will appear in the work between the colour changes. However, the softness of the yarn and the three dimensional effect of the stitch pattern makes this barely noticeable in the finished garment.

BACK

Cast
ON

Using 4mm (US 6) needles and Yarn A, cast on 70 (78: 86: 94: 102: 110: 118: 126) sts.

Row 1 (RS): (K2, p2) to last 2 sts, k2.

Row 2: (P2, k2) to last 2 sts, p2.

Rep these 2 rows 14 times more, for a total of 30 rows worked, inc 5 sts evenly across last row. 75 (83: 91: 99: 107: 115: 123: 131) sts

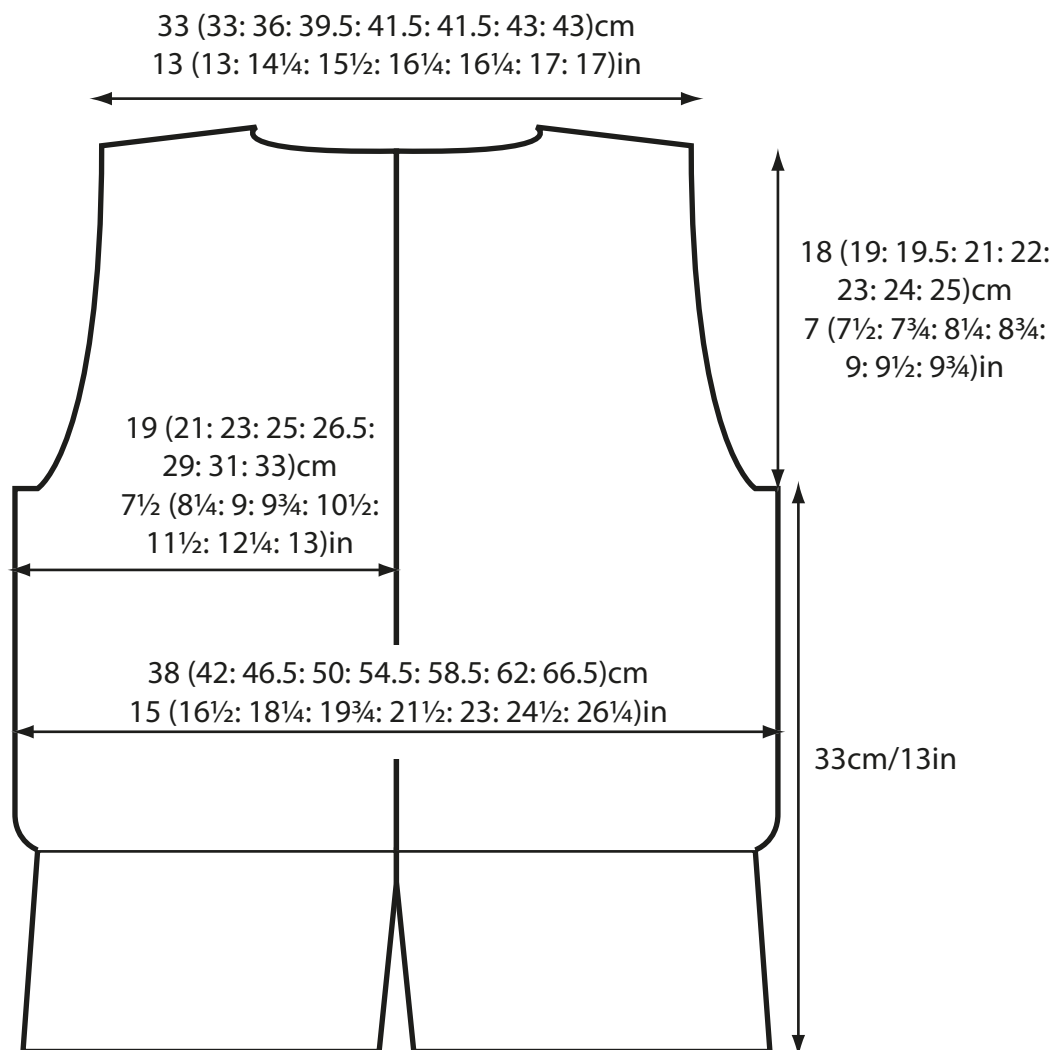
Change to 4.5mm (US 7) needles and work in Shadow Box pattern (see Special Stitch Patterns) until work meas 33cm/13in from cast on, ending after a WS row.

Shape Armholes

Keeping in patt, cast off 3 (4: 5: 5: 7: 8: 9: 9) sts at beg of next 2 rows, 2 (2: 2: 2: 3: 3: 4) sts at beg of foll 2 rows, then dec 1 st at each end of every RS row 0 (3: 3: 4: 3: 6: 7: 10) times. 65 (65: 71: 77: 81: 81: 85: 85) sts

Cont even in patt until armhole meas approx 8.5 (8.5: 8.5: 9.5: 9.5: 11: 11)cm or 3¼ (3¼: 3¼: 3¼: 3¼: 4) inches. ➡

SCHEMATIC



¾: 4¼: 4¼)in, ending after Row 6 (WS) of Shadow Box pattern.

With Yarn A only, knit 30 (34: 38: 38: 42: 44: 44: 46) rows, ending after a WS row.

Shape Shoulders

Work short row shaping as follows:

Next 2 Rows: Knit to 6 (6: 6: 7: 7: 7: 7: 7) sts before end, w&t.

Next 2 Rows: Knit to 6 (6: 7: 7: 7: 8: 8) sts before last w&t, w&t.

Rep last 2 rows once more.

Next 2 rows: Knit all sts (do not pick up wraps).

Cast off all sts on foll RS row.

RIGHT FRONT

Using 4mm (US 6) needles and Yarn A, cast on 36 (40: 44: 48: 52: 56: 60: 64) sts.

Next row: (K2, p2) to end.

Rep this row 29 times more, inc 1 st at end of last row. 37 (41: 45: 49: 53: 57: 61: 65) sts

Change to 4.5mm (US 7) needles and begin Shadow Box pattern as follows:

Row 1 (RS): With Yarn A, knit.

Row 2: With Yarn A, k4, *dbl k st, k3; rep from * to last st, dbl k st.

Row 3: With Yarn B, *sl1 wyib dropping extra wrap, k3; rep from * to last st, k1.

Row 4: With Yarn B, K4, *sl1 wyif, k3, rep from * to last st, sl1 wyif.

Row 5: With Yarn C, *sl2 wyib, k2; rep from * to last st, k1.

Row 6: With Yarn C, k1, *p2, sl2 wyif; rep from * to end.

Continue in pattern as set until work meas same as Back to armhole, ending after a RS row.

Shape Armhole

Keeping in patt, cast off 3 (4: 5: 5: 7: 8: 9: 9) sts at beg of next WS row, then 2 (2: 2: 2: 3: 3: 3: 4) sts at beg of foll WS row. Dec 1 st at beg of every foll RS row 0 (3: 3: 4: 3: 6: 7: 10) times. 32 (32: 35: 38: 40: 40: 42: 42) sts

YARN REVIEW

Nicky says "Rowan's Creative Focus Worsted knits up quickly to create a light, airy and warm fabric, and the 100g balls go a long way."

YARN ALTERNATIVES

- ◆ **SAVE** King Cole, Merino Blend Aran
- ◆ **SPEND** Cascade, 220
- ◆ **SPOIL YOURSELF** Misti Alpaca, Best of Nature Worsted



Using 4mm (US 6) needles and Yarn A, cast on 36 (40: 44: 48: 52: 56: 60: 64) sts.

Next row: (K2, p2) to end.

Rep this row 29 times more, inc 1 st at end of last row. 37 (41: 45: 49: 53: 57: 61: 65) sts

Change to 4.5mm (US 7) needles and begin Shadow Box pattern as follows:

Row 1 (RS): With Yarn A, knit.

Row 2: With Yarn A, *dbl k st, k3; rep from * to last st, k1.

Row 3: With Yarn B, k4, *sl1 wyib dropping extra wrap, k3; rep from * to last st, sl1 wyib.

Row 4: With Yarn B, *sl1 wyif, k3; rep from * to last st, k1.

Row 5: With Yarn C, k3, *sl2 wyib, k2; rep from * to last 2 sts, sl2 wyib.

Row 6: With Yarn C, *sl2 wyif, p2; rep from * to last st, k1.

Continue as for Right Front, reversing all shapings.

FINISHING

Block lightly.

Join both shoulder seams.

Collar

Using 3.75mm (US 5) circular needle, Yarn A, and with RS facing, pick up and knit 29 (31: 31: 31: 37: 41: 41: 43) sts evenly up right front neck, 31 (31: 33: 37: 41: 41: 41: 41) sts across back neck, and 29 (31: 31: 31: 37: 41: 41: 43) sts down left front neck. Do not join. 89 (93: 95: 93: 95: 93: 95: 93) sts

Cont even in patt until armhole meas 8.5 (8.5: 8.5: 9.5: 9.5: 9.5: 11: 11)cm or 3¼ (3¼: 3¼: 3¾: 3¾: 3¾: 4¼: 4¼) in, ending after Row 6 (WS) of Shadow Box pattern. With Yarn A only, knit 18 (20: 22: 26: 26: 26: 30: 30) rows, ending after a WS row.

Shape Neck

Cast off 6 (6: 7: 7: 8: 8: 8) sts at beg of next RS row, 3 (3: 3: 3: 4: 4: 4) sts at beg of foll RS row, 2 sts at beg of foll RS row, then dec 1 st at neck edge every foll RS row 3 (3: 3: 5: 6: 5: 5) times more. 18 (18: 20: 21: 21: 21: 23: 23) sts rem

Knit every row until piece meas same as Back to shoulder, ending after a WS row.

Shape Shoulder

Next row (RS): Knit to 6 (6: 6: 7: 7: 7: 7) sts before end, w&t.

Knit 1 row.

Next row: Knit to 6 (6: 7: 7: 7: 8: 8) sts before last w&t, w&t.

Next 2 rows: Knit all sts (do not pick up wraps). Cast off all sts.

LEFT FRONT

99: 115: 123: 123: 127) sts

Knit 6 rows.

Next row (WS): [K9 (9: 10: 10: 11: 12: 12: 12), pm] four times, k17 (21: 15: 19: 27: 27: 27: 31), [pm, k9 (9: 10: 10: 11: 12: 12: 12)] four times.

Dec row (RS): (Knit to 2 sts bm, ssk, sm) four times, knit to marker, sm, (k2tog, knit to marker, sm) three times, k2tog, knit to end.

Knit 3 rows.

Rep last 4 rows four times more. 49 (53: 55: 59: 75: 83: 83: 87) sts

Change to Yarn B for the collar lining and knit 3 rows more.

Inc row (WS): (Knit to 1 st bm, kfb, sm) four times, knit to marker, sm, (knit to 1 st bm, kfb, sm) three times, knit to last st, kfb.

Knit 3 rows.

Rep last 4 rows twice more, then rep Inc Row once more. 89 (93: 95: 99: 115: 123: 123: 127) sts

Knit 7 rows.

Change to 4.5mm (US 7) needles.

Next row (WS): K6 (6: 7: 7: 8: 8: 8: 8) and place these sts on a holder, cast off every st to last 6 (6: 7: 7: 8: 8: 8) sts, knit to end.

Working on these 6 (6: 7: 7: 8: 8: 8: 8) sts, knit 18 (20: 22: 26: 26: 30: 30) rows. Cast off.

Rejoin yarn to 6 (6: 7: 7: 8: 8: 8: 8) sts on holder and knit 18 (20: 22: 26: 26: 30: 30) rows. Cast off.

Fold the collar over and join the front opening edges. Slip stitch collar lining into place at strategic points along the collar pick up seam, to hold it in place.

Centre Front Band

To create the centre front band, using B and 4.5mm (US 7) needles, cast on 3 sts.

Work in garter stitch until band matches the length of the shadow box pattern section of the two front pieces. Cast off.

Place the band underneath the centre front of the gilet, taking care to match the pattern across the right and left fronts, and overlapping the edges of the band with the edge stitch of each front piece. Pin then tack into place.



Slip stitch the sides of the centre front band to the second stitch in from the front edges of the two front pieces.

Join side seams of gilet.

Armhole Edges

Using 3.75mm (US 5) circular needle, with RS facing and starting at side seams, pick up and knit 80 (88: 92: 100: 108: 116: 124: 132) sts evenly around the armhole edge. Join to work in the rnd.

Rnd 1: (K2, p2) around.

Rep this rnd until armband meas 4cm/1.5in from pick up edge. Cast off in rib.

Weave in all ends.
Block gently to measurements.



Abbreviations & Ruler

Get to know your **M1Ls** from your **PSSOs** with our comprehensive knitting abbreviation guide and our handy ruler – perfect for knitting on the go

ALT	alternate
APPROX	approximately
BEG	beginning
BM	before marker
CC	contrasting colour
CH	chain (crochet)
CM	centimetre
CN	cable needle
CONT	continue
DC	double crochet (UK crochet)
DEC	decrease
DPN(S)	double-pointed needle(s)
EST	established
FOLL	following
G	grams
IN	inch
INC	increase/increasing
K	knit
KFB	knit into front and back of stitch
K2TOG	knit the next two sts together
KWISE	knitwise
LH	left hand
M	metre(s)
MM	millimetres
MEAS	measures
M1	make 1 (increase 1 st)
M1L	make 1 left
M1R	make 1 right
M1P	make 1 purl
MB	make bobble
MC	main colour
P	purl
PATT	pattern
P2TOG	purl 2 together
PB	place bead
PFB	purl into front and back of stitch
PM	place marker
PREV	previous
PSSO	pass slipped st over
PWISE	purlwise

REM	remaining
REP(S)	repeat(s)
REV ST ST	reverse stocking stitch
RND(S)	round(s)
RH	right hand
RS	right side
SKPO	slip 1, knit 1, pass slipped st over
SK2PO	slip 1, knit 2 stitches together, pass slipped st over
SL1	slip 1 stitch
SL ST	slip stitch
SM	slip marker
SSK	slip 2 sts (one at a time), knit 2 slipped stitches together tbl
SSP	slip 2 sts (one at a time), purl 2 slipped stitches together tbl
ST(S)	stitch(es)
ST ST	stocking stitch
TBL	through back loop
TOG	together
W&T	wrap & turn
WS	wrong side
WYIB	with yarn in back
WYIF	with yarn in front
YB	yarn back (no increase)
YD	yard(s)
YF	yarn forward (no increase)
YO	yarn over
YRN	yarn round needle





The Trust in an eggshell (as they say at the Trust!)

- The BHWT save approximately 60,000 hens each year and they find them caring homes throughout their 29 regional centres.
- The Trust also educates customers as to where eggs are hidden in processed foods such as pasta, quiche and cakes so they can make informed choices.
- They also support British farmers and protect them from cheap imports where they have no control over welfare.

Eggceptional Knits

This time of year isn't just about chocolate eggs and Easter bunnies. We speak to Jane Horworth, founder of the British Hen Welfare Trust to see how you can help raise money for some plucky chickens

WHEN YOU THINK ABOUT EASTER YOU'D BE FORGIVEN if the first thing that springs to mind is supermarket shelves stacked full of chocolate eggs. However, we rarely think about real eggs that are consumed throughout the year and the founder of the British Hen Welfare Trust Jane Horworth hits the nail on the head when she says many people take these real eggs for granted on a day-to-day basis.

Jane tells us she has been rescuing battery hens from slaughter for eight years and this is when she 'had that 'lightbulb moment' and decided to see if anyone else wanted to give some of these hens a retirement home. It has clearly been an 'egg'cellent idea because she says, "Since October 2003, the phone hasn't stopped ringing and in 2005

I set up the UK's first registered charity for chickens, now called the British Hen Welfare Trust. Right from the off I decided two things: to create a charity with a positive ethos and to treat farmers with respect. It soon became apparent there was a great demand for these delightful creatures and an awful lot of support for my moderate stance; no balaclavas or crowbars required! We now have 30 teams of volunteers around the country where members of the public can adopt hens and so far over 350,000 have been given a chance to enjoy a free-range retirement."

EDUCATING CONSUMERS

Jane's achievements are very admirable and surely the fight is almost over? Unfortunately it isn't and Jane continues, "There are over 40 million laying hens in the UK alone and nearly

half of them live in colony cages never seeing daylight or enjoying the warmth of sunshine, so we try to educate consumers on how they can influence laying hen welfare through their shopping baskets. For example, many people choose to purchase free-range eggs, but not so many are aware when it comes to processed food products, such as pasta, quiche, ready meals and other everyday items that contain eggs from caged hens. Choosing to buy products containing British free-range eggs means a world of difference to the humble laying hen."

The Trust's priority is to reach out to as many people 'encouraging them to support the British free-range egg industry' and there are ways in which we can help with the British Hen Welfare



Just for Pets, Bristol, invited the BHWT for a Free Range Friday event to raise money and awareness



Staffer Naomi ready for the Bath Half Marathon to raise funds



A cheeky hen taking a wrong turn!

Trust's initiative. You can raise awareness and funds through knitting. They would love to have some jumpers sporting the happy hen logo, it's a real conversation starter as many supporters who use their jute bags have discovered whilst out shopping. Scarves would also be welcome, as would fancy egg cosies. If you don't fancy knitting the logo, try a slogan such as 'Free Range is Fun!' or what about a two-sided jumper – 'Half a dozen of one' and 'Six of the Other' showing six eggs on each side? As long as there's an egg theme, it could raise fantastic awareness as people wear them. Funds raised from sales of knitted items can also help them to purchase more poultry crates to save more hens, each crate carries 12 birds to a totally different world, one full of sunshine, green grass and the pleasures of rooting for bugs in the undergrowth. For hens



Hens being prepared for rehoming

Choosing to buy products containing British free-range eggs means a world of difference to the humble laying hen

such as these, your support could make a real difference to them and their working colleagues, so please do send in your clever creations to help them to help the hens!

None of this could happen without Jane's hard work and vision for a totally free-range future but also it is thanks to an extremely hardworking team of volunteers. She thanks her team by explaining that, "None of our work would happen without the time and commitment of our national team of volunteers, whether it be those who help to see tens of thousands of ex-commercial hens off to their new lives as family pets every year or those who help through various fundraising initiatives. The farmers, too, play a vital role in trusting us."

NOT EVERY CHICKEN LIKES TO WEAR A JUMPER!

"We're often asked if we would like jumpers knitted for the more threadbare of our hens," Jane tells us, "and although we really appreciate the kindness of people offering to help, we prefer to use heat lamps on feather bare hens as jumpers sometimes cause hens to accidentally get toes caught up in the yarn and if they get damp they obviously



ABOUT THE BHWT

Working to promote the use of British Free Range Eggs

>> The British Hen Welfare Trust is a national charity that re-homes commercial laying hens, educates the public about how they can make a difference to hen welfare, and encourages support for the British egg industry. Its ultimate aim is to see consumers and food manufacturers buying only UK-produced free range eggs, resulting in a strong British egg industry where all commercial laying hens enjoy a good quality life.

The Trust also present 'Eggsellence Awards' that highlight the use of British Free Range eggs in the food that is served and produced. The awards have been dished out not only to Michelin-starred restaurants, tearooms, local pubs and roadside cafes but to garden centres too.

The BHWT shop:
www.bhwt.org.uk/shop
Facebook: www.facebook.com/BritishHenWelfareTrust
Twitter: @BHWTOfficial

aren't doing the hens any good. Heat lamps give us precise control over heating and allow for new feathers to grow through quickly and effectively."

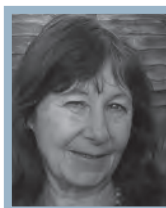
Just because the chickens can't wear the jumpers it doesn't mean we can't. Jane is enthused by the idea of knitters helping to raise awareness and funds through their craft. "We love the idea of knitters helping us to raise funds and raise awareness, wearing a jumper with our hen on will reach out to a whole new audience of consumers and help educate the public about our work. If any readers would like to design a pattern for jumpers or to knit egg cosies to sell we would love to hear from you."

HOW CAN YOU HELP?

Why not unleash your inner designer and knit a quirky jumper or even some lovely egg cosies for morning boiled egg and soldiers? The finished items can then be sold to raise money. Or you could adopt a hen! Head to www.bhwt.org.uk for more information. Or why not take part in Free Range Friday, the charity's national fundraising and awareness campaign? To learn more email freerangefriday@bhwt.org.uk for a fundraising pack.

Celtic Cardigan

This cardigan incorporates several cable styles to create a knitted sampler to show off your skills in style!



DESIGNER
RITA TAYLOR

When she is not knitting, Rita enjoys cycling around the lanes of Norfolk where she lives. The photographs that she takes of the local landscape and architecture provide inspiration for her paintings and for many of her knitting designs.

“Any combination of twists and cables will make a beautiful piece of knitting, which is why Aran knits have a timeless beauty, just as fashionable today as they were more than 200 years ago. I have chosen to use some familiar and some less well known cables in this project. The interlocking twist is a repetitive design that is not difficult to follow, while the lattice and cross, though more complex, is easily achieved by the competent knitter.”

DIFFICULTY INTERMEDIATE

SKILLS USED

- Increasing
- Decreasing
- Cables
- Pick up & knit
- Knitting in rows
- Seaming

YARN USED

- Any DK yarn. A high wool content would be recommended to allow for elasticity of cables

TENSION

- Work 28 sts in stocking stitch to measure 10x10cm/4x4in using 4mm (US 6) needles, or size required to obtain correct tension

NOTIONS

- A pair of 4mm (US 6) needles
- A pair of 3.25mm (US 3) needles
- Seven buttons
- Cable needle

PATTERN NOTES

While the ball amounts needed for each pattern are provided in the table, yardage for different brands may vary. We would recommend ensuring that you have at least one additional ball in the same dye lot to ensure that you have enough to complete the project.

Charts are provided in the book version.

IMPORTANT: Please refer to the Special Stitch Patterns before commencing knitting

SPECIAL ABBREVIATIONS

2(3:6)/2(3:6)LC: Place 2 (3: 6) sts on cn and hold in front, knit 2 (3: 6) from left needle, k2 from cn.

2(3:6)/2(3:6)RC: Place 2 (3: 6) sts on cn and hold in back, knit 2 (3: 6) from left needle, k2 from cn.

SPECIAL STITCH PATTERNS

LATTICE AND CROSS PATTERN

- Row 1:** P6, 2/2LC, p6.
Row 2: K6, p4, k6.
Row 3: P4, 2/2RC, 2/2LC, p4.
Row 4: K4, p2, k4, p2, k4.
Row 5: P2, 2/2RC, p4, 2/2LC, p2.
Row 6: K2, p4, k4, p4, k2.
Row 7: 2/2RC, 2/2LC, 2/2RC, 2/2LC.
Row 8: P2, k4, p4, k4, p2.
Row 9: K2, p4, 2/2RC, p4, k2.
Row 10: P2, k4, p4, k4, p2.
Row 11: 2/2LC, 2/2RC, 2/2LC, 2/2RC.
Row 12: P6, k4, p6.
Row 13: K2, 2/2LC, p4, 2/2RC, k2.
Row 14: P2, k2, p2, k4, p2, k2, p2.
Row 15: K2, p2, 2/2LC, 2/2RC, p2, k2.
Row 16: P2, k4, p4, k4, p2.
Row 17: K2, p4, 2/2RC, p4, k2.
Row 18: P2, k4, p4, k4, p2.
Row 19: 2/2RC, 2/2LC, 2/2RC, 2/2LC.
Row 20: K2, p4, k4, p4, k2.
Row 21: P2, 2/2RC, p4, 2/2LC, p2.
Row 22: K4, p2, k4, p2, k4.

Finished bust	71-76	81-86	91.5-96.5	101.5-106.5	cm
	28-30	32-34	36-38	40-42	in
Yarn	9	10	12	14	50g balls



Reader Offer

For £1 off *Heirloom Knitting* (and free P&P in the UK), call Search Press on 01892 510850 and quote 'Yarnwise 58, March'

A Stitch in Time: Heirloom Knitting Skills
by Rita Taylor

Published by Search Press
RRP £14.99

ISBN 9781844489282

Photographers: Becky Joiner,
Simon Pask



Row 23: P4, 2/2RC, 2/2LC, p4.

Row 24: K6, p4, k6.

Row 25: P6, 2/2LC, p6.

Row 26: K6, p4, k6.

Row 27: P4, 2/2RC, 2/2LC, p4.

Row 28: K4, p2, k4, p2, k4.

Row 29: P4, k2, p4, k2, p4.

Row 30: K4, p2, k4, p2, k4.

Row 31: P4, k2, p4, k2, p4.

Row 32: K4, p2, k4, p2, k4.

Row 33: P4, k2, p4, k2, p4.

Row 34: K4, p2, k4, p2, k4.

Row 35: P4, k2, p4, k2, p4.

Row 36: K4, p2, k4, p2, k4.

Row 37: P4, k2, p4, k2, p4.

Row 38: K4, p2, k4, p2, k4.

Row 39: P4, 2/2RC, 2/2LC, p4.

Row 40: K6, p4, k6.

GULLWING PATTERN

Row 1: K2, s2, k2.

Row 2: P2, s2, p2.

Row 3: Lift 3rd st and knit it. Knit next 2 sts, place 4th st on cable needle and leave at front, knit 2 sts, then knit st from cable needle.

Row 4: P6.

INTERLOCKING TWIST PATTERN

Row 1: K5, p1, k6, p3, k6, p1, k5.

Row 2: P5, k1, p6, k3, p6, k1, p5.

Row 3: K5, p1, 3/3LC, p3, 3/3RC, p1, k5.

Row 4: P5, k1, k6, k3, p6, k1, p5.

Row 5: K5, p1, k6, p3, k6, p1, k5.

Row 6: P5, k1, p6, k3, p6, k1, p5.

Row 7: K5, p1, 3/3LC, p3, 3/3RC, p1, k5.

Row 8: P5, k1, p6, k3, p6, k1, p5.

Row 9: K5, p1, k6, p3, k6, p1, k5.

Row 10: P5, k1, p6, k3, p6, k1, p5.

Row 11: 6/6RC, p3, 6/6LC.

Row 12: P6, k1, p5, k3, p5, k1, p6.

Row 13: K6, p1, k5, p3, k5, p3, k6.

Row 14: P6, k1, p5, k3, p5, k1, p6.

Row 15: 3/3RC, p1, k5, p3, k5, p1, 3/3LC.

Row 16: P6, k1, p5, k3, p5, k1, p6.

Row 17: K6, p1, k5, p3, k5, p3, k6.

Row 18: P6, k1, p5, k3, p5, k1, p6.

Row 19: 3/3RC, p1, k5, p3, k5, p1, 3/3LC.

Row 20: P6, k1, p5, k3, p5, k1, p6.

Row 21: K6, p1, k5, p3, k5, p3, k6.

Row 22: P6, k1, p5, k3, p5, k1, p6.

Row 23: 3/3RC, p1, k5, p3, k5, p1, 3/3LC.

Row 24: P6, k1, p5, k3, p5, k1, p6.

Row 25: K6, p1, k5, p3, k5, p3, k6.

Row 26: P6, k1, p5, k3, p5, k1, p6.

Row 27: 3/3RC, p1, k5, p3, k5, p1, 3/3LC.

Row 28: P6, k1, p5, k3, p5, k1, p6.

Row 29: K6, p1, k5, p3, k5, p3, k6.

Row 30: P6, k1, p5, k3, p5, k1, p6.

Row 31: 6/6LC, p3, 6/6RC.

Row 32: P5, k1, p6, k3, p6, k1, p5.

Row 33: K5, p1, k6, p3, k6, p1, k5.

Row 34: P5, k1, p6, k3, p6, k1, p5.

Row 35: K5, p1, 3/3LC, p3, 3/3RC, p1, k5.

Row 36: P5, k1, p6, k3, p6, k1, p5.

Row 37: K5, p1, k6, p3, k6, p1, k5.

Row 38: P5, k1, p6, k3, p6, k1, p5.

Row 39: K5, p1, 3/3LC, p3, 3/3RC, p1, k5.

Row 40: P5, k1, p6, k3, p6, k1, p5.

CABLE PATTERN FOR LEFT & RIGHT FRONTS

Moss 3 (5: 9: 5) (k1, p1, k1 on RS), p1 (2: 1: 3), Gullwing 6, p1 (2: 3: 3), 3/3RC every 6th row, p1 (2: 3: 3), Lattice and Cross 16, p1 (2: 3: 3), 3/3LC every 6th row, p1 (2: 3: 3), Interlocking Twist 14, p2. 58 (65: 72: 79) sts. Reverse for right front.

CABLE PATTERN FOR BACK

Work as for left and right fronts, using only 1 purl stitch to separate the two interlocking cables, so:

Moss 3 (5: 9: 5), p1 (2: 1: 3), Gullwing, p1 (2: 3: 3), 3/3RC, p1 (2: 3: 3), Lattice and Cross, p1 (2: 3: 3), 3/3LC, p1 (2: 3: 3), Interlocking Twist, p1, Interlocking Twist, p1 (2: 3: 3), 3/3RC, p1 (2: 3: 3), Lattice and Cross, p1 (2: 3: 3), 3/3LC, p1 (2: 3: 3), gullwing, p1 (2: 1: 3), moss 3 (5: 9: 5). 113 (127: 141: 155) sts.

CABLE PATTERN FOR SLEEVES

Moss 3 (7: 9: 5), p1, Gullwing 6, p1 (1: 2: 2), * 3/3RC, p1 (1: 2: 2), repeat from * 0 (0: 0: 1) more times, Lattice and Cross 16, p1 (1: 2: 2), * 3/3LC, p1 (1: 2: 2), repeat from * 0 (0: 0: 1) more times, gullwing 6, p1, moss 3 (7: 9: 5) - 52 (60: 68: 76) sts.

BACK

Cast on 113 (127: 141: 155) sts on 4mm needles and work foundation row of cable pattern as set above. Continue following instructions until piece measures 30.5 (31.75: 33: 35.5)cm or 12 (12½: 13: 14)in.

Armhole Shaping

Cast off 5 (6: 8: 8) sts at beginning of next 2 rows. Dec 1 st at each end of every alternate row until 93 (99: 105: 115) sts remain. Work straight until armhole measures 19 (21: 22: 23.5)cm or 7½ (8¼: 8¾: 9¼)in.

Shoulder Shaping

Cast off 13 (14: 15: 17) sts at beginning of next 4 rows. 41 (43, 45, 47) sts remain for back of neck. Place sts on holder.

RIGHT FRONT

Cast on 58 (65: 72: 79) sts on 4mm (size 6) needles and work foundation row of the cable pattern for left and right fronts (see special stitch patterns). Continue following cable pattern instructions until work measures same as back to armholes.

Armhole

Dec for armhole at right end, as for back. Continue until armhole measures 12.75 (14: 15.25: 15.25)cm or 5 (5½: 6: 6)in with 48 (51: 54: 59) sts remaining, ending with a right side row.

Cast
ON



Shape Neck

With wrong side of work facing, work 40 (43: 45: 50) sts. Slip last 8 (8: 9: 9) sts to holder.

Next row: Dec 1 st at neck edge (left end) every row 14 (15: 15: 16) times, until 26 (28: 30: 34) sts remain. Work evenly until armhole measures same as back to shoulder, ending with a wrong side row. Cast off 13 (14: 15: 17) sts at beg next and foll alt row.

LEFT CARDIGAN FRONT

Work as for right side, reversing shapings.

SLEEVES

Cast on 49 (53: 57: 61) sts on 3.25mm (size 3) needles. Work in k1, p1 ribbing for 5cm/2in. Inc 3 sts evenly across the row to 52 (56: 60: 64) sts total. Change to 4mm (size 6) needles and work the cable pattern. Inc 1 st at each end of every 5th row once, then every 6th row 15 (17: 19: 21) times to 84 (92: 100: 108) sts bringing extra sts into moss stitch. Continue until sleeve measures 43 (45: 46.5: 47.5)cm or 17 (17½: 18¼: 18¾)in.

Shape Cap

Cast off 6 (6: 6: 8) sts at beg of next two rows. 72 (80: 88: 92) sts rem
Dec 1 st at each end of every row 6 (7: 6: 8) times, then dec

1 st at each end of every 2nd row 11 (13: 19: 17) times, then dec 1 st at each end of every row 6 (7: 6: 8) times. Cast off remaining 26 sts loosely.

SHOULDER SEAMS

Sew fronts to back along shoulder seams.

FINISHING

NECKBAND

With right side of work facing, slip 8 (8: 9: 9) sts from right front neck holder onto 3.25mm (size 3) needle, pick up and knit 21 (26: 29: 32) sts from right front neck edge, 41 (43: 45: 47) sts from back neck holder, 21 (26: 29: 32) sts from left front neck edge and 8 (8: 9: 9) sts from left front neck holder. Total 99 (111: 121: 129) sts. Work 6 rows in k1, p1 ribbing. Cast off loosely.

FRONT BANDS

Using 3.25mm (size 3) needles, pick up and knit 101 (105: 109: 115) sts along right front edge.

Work 3 rows k1, p1 rib.

Buttonhole row: Rib 4 (6: 4: 4), (cast off 3, rib 10 [10: 11: 12]) seven times, cast off 3 sts, rib to end.

Work 4 more rows rib, casting on 3 sts over those cast off. Cast off.

Work left front band to match, omitting the buttonholes. Set in sleeves.

Join side and sleeve seams.

Block gently and sew on buttons.



3

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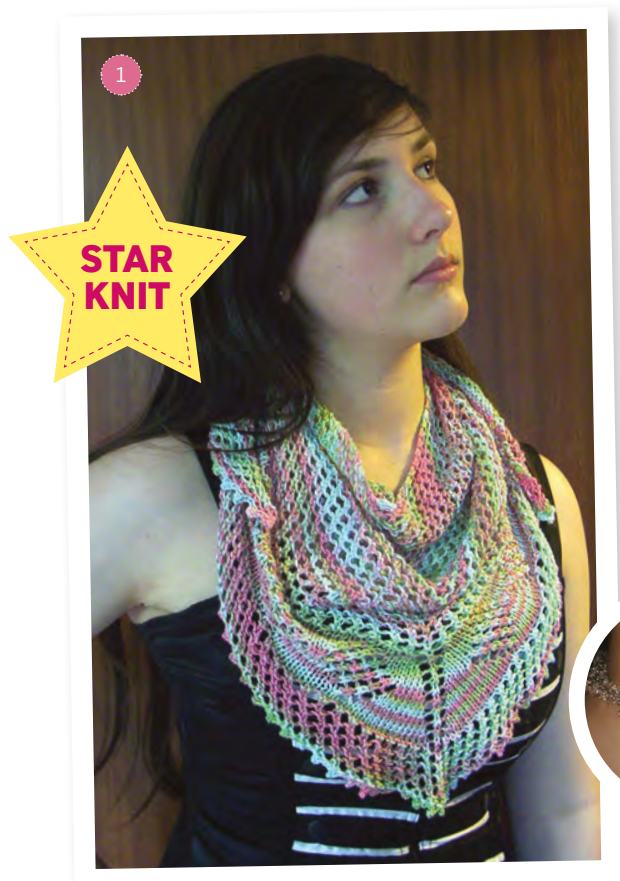
PLUS TIPS & TRICKS ✦ LATEST NEWS ✦ KNITTING EVENTS ✦ GREAT DESIGNS ✦ BLOG SPOT

YOUR GALLERY

Here we showcase some fantastic readers' versions of patterns from previous issues to inspire you

We love to see all the fabulous items you've been busy making from past issues and each month, Craft Factory will be giving away a prize to our Star Knitter.

To be in with a chance of winning, email photos of your finished projects to:
helen@tailormadepublishing.co.uk



1. **STAR KNITTER** Aknitontheside has recreated this gorgeous Rosalie Shawl designed by Sharon Jane from issue 39
2. **Sarah** has taken inspiration from Barb Brown's 'O! Ropa' Hat from issue 23
3. **Debbie** has knitted the Limestone Beret that featured in issue 40 and designed by Helena Callum
4. **Catie Raynor** (aka Stokiecat on Rav) has finished Diamond Jubilee Jewels by Fiona Morris from issue 49
5. **Mandy** chose a beautiful teal colourway when knitting the Medallion Cardigan by Anne Weaver from issue 39



STAR KNIT PRIZE

» This month's Star Knitter, Aknitontheside, wins a useful Knitting Caddy (RRP £13.35, ref JR7050/PNK) and needle holder, complete with needles (RRP £27, ref IT004F) courtesy of Craft Factory.

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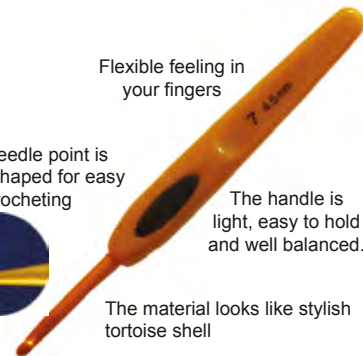
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How to...

Starting off on the right foot

Have a go at four alternative cast ons to make your cuffs more elastic

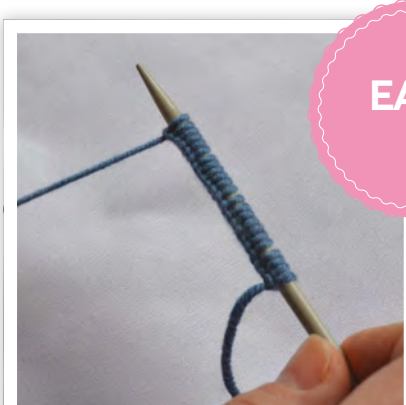
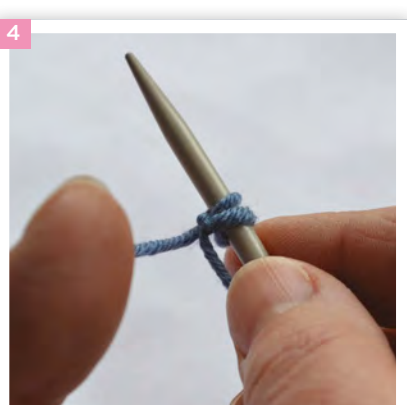
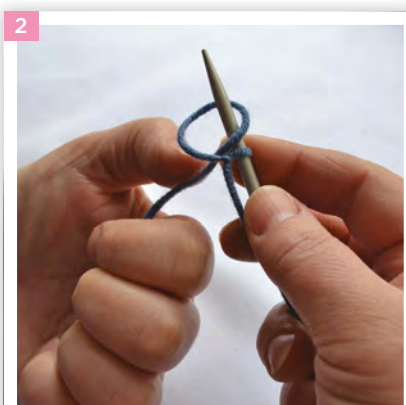
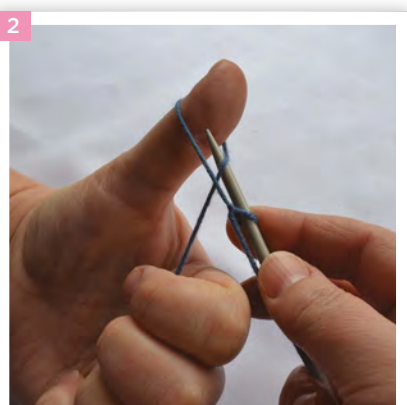
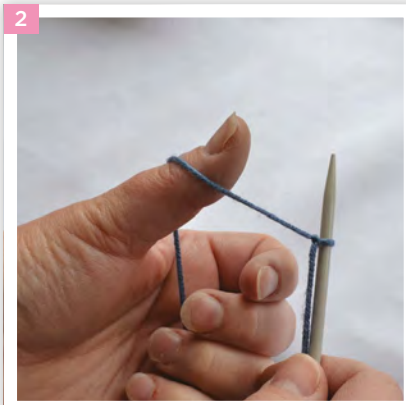
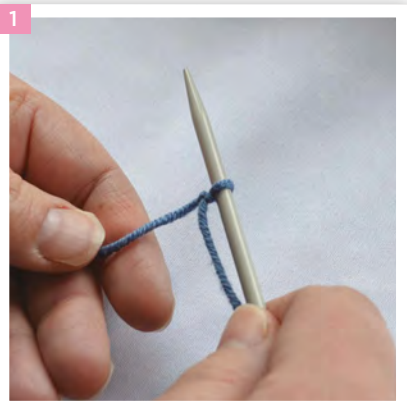
BY: EWA SHEPHARD

I started knitting eons ago. I was self-taught and that still sometimes shows: I revert to throwing when I knit rather than the speedier Continental. I started with the simplest cast-on possible – the backward loop. While this is a good cast on, there are many other methods – as I soon discovered. I progressed to using the

long-tail cast on for everything, it was my friend! When I learnt how to knit socks, I soon discovered a whole new world of cast on methods. A stretchy cast on for cuff-down socks is vital, as indeed is a version for casting off when knitting toe up. These are both important techniques to consider before starting work. There is no point in spending precious time

knitting a beautiful sock only to find that the cuff won't fit over your heel. Of course, they are not just for socks – they are equally useful for sweaters, sleeves, neckbands, hats, cowls, in fact anything you need to get any body part through!

Here are four alternative cast on methods to help you discover the perfect one for your particular project.



EASY

TIPS

➡ Don't be stingy when pulling out enough yarn for a long tail (or German twisted) cast on. There's nothing worse than getting five stitches from the total needed and finding you've run out of tail!

➡ When knitting in the round using double pointed needles, do you find you get a ladder in the knitted fabric at each join between needles? Try tightening the second stitch on each needle as you knit. Tightening the first stitch doesn't work as well as this just loosens up again as you go to knit the second stitch.

➡ If, when using the backward loop method, you find that the cast on is a little too tight, try using a slightly larger needle size or hold two needles together. It is worth practising to get the tensioning right.

BACKWARD LOOP CAST ON

• The backward loop cast on is easier than the cable cast on method that most beginners learn first. It is surprisingly elastic, very quick to learn, and it gives a neat edge.

Step 1: Make a slip knot and place it on the needle. Hold the needle and tail in your right hand and rest the working yarn over your left hand.

Step 2: Wrap the working yarn over your

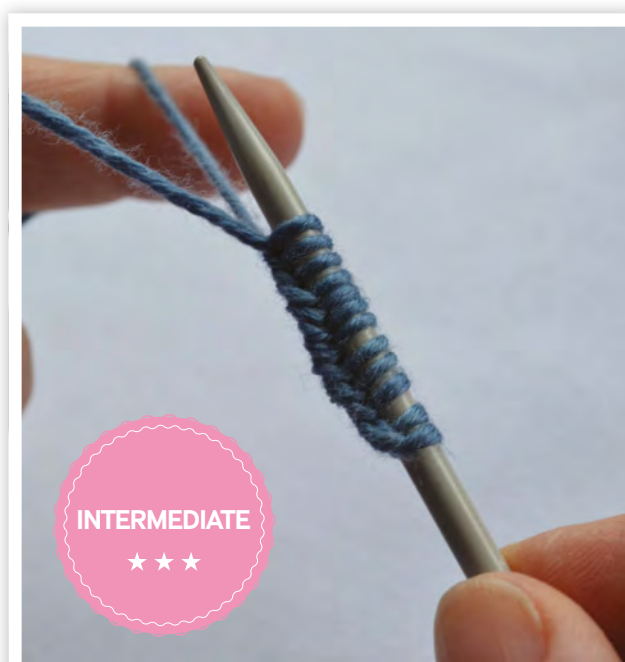
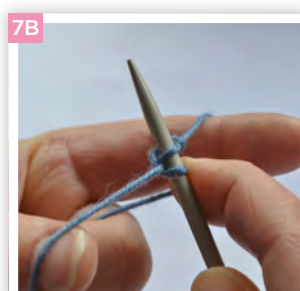
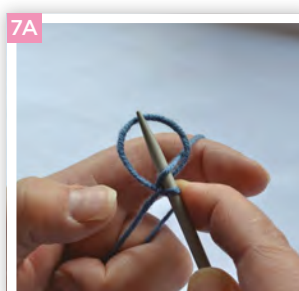
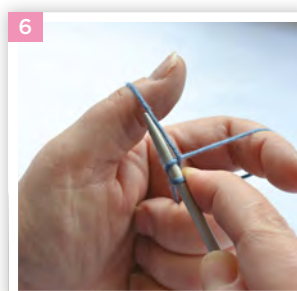
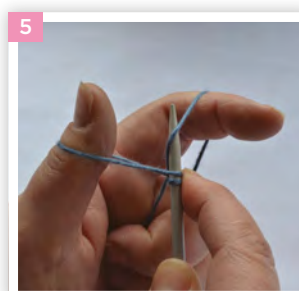
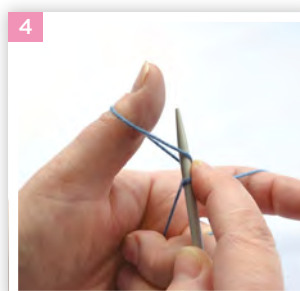
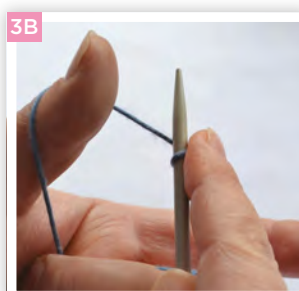
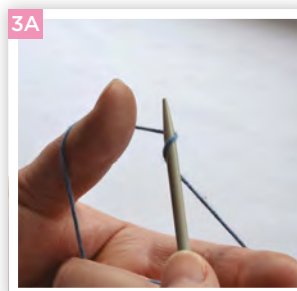
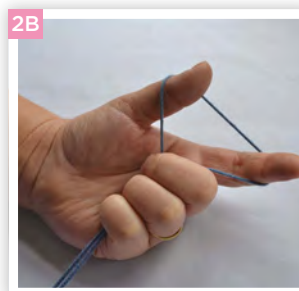
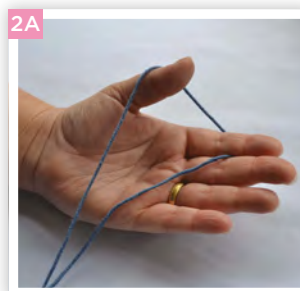
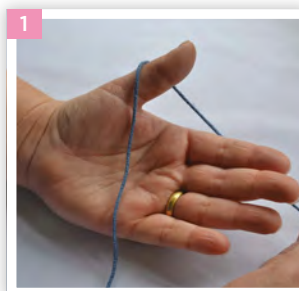
thumb, from back to front, creating a loop.

Step 3: Take the needle behind the loop, scooping it off your thumb.

Step 4: Pull gently on the working yarn to tighten the loop, creating your stitch. Do not pull too tight.

Repeat steps 2-4 until you have cast on the number of stitches that is required by your pattern.

There is no point in spending precious time knitting a beautiful pair of socks only to find that the cuff won't fit over your heel



INTERMEDIATE

★ ★ ★

LONG TAIL CAST ON

• This is a very commonly used cast on and has the added bonus of putting the first knit stitches on the needle. You need a long tail to start with – measure out a tail based on the number of stitches you need. A good guide to the length needed is to wrap the yarn around your needle ten times – each wrap is approximately one stitch worth of yarn – then measure this and multiply by the number of stitches required.

Step 1: Put the working yarn over the centre of your left palm and wrap it around your thumb from front to back.

Step 2: Take the yarn tail over your index finger, from back to front and rest the tail alongside the working yarn in the middle of your palm. Close your remaining three fingers over the yarn.

Step 3: Holding the needle in your right hand, bring it over the top of the yarn between your thumb and index finger, scooping it under and twisting clockwise in order to form a loop (A). It may help at this point to hold the loop with your right hand index finger (B).

Step 4: Pick up the front of the thumb loop.

Step 5: Scoop up the yarn over the left index finger.

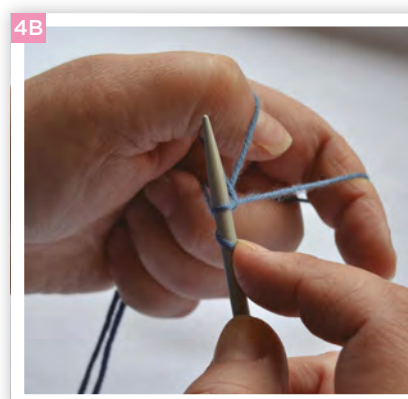
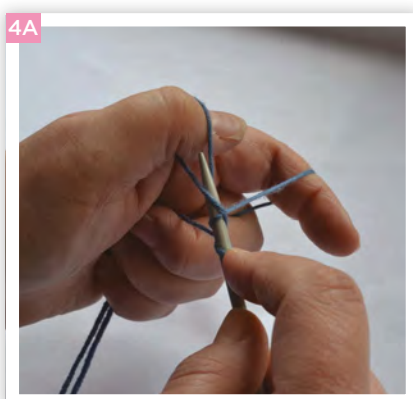
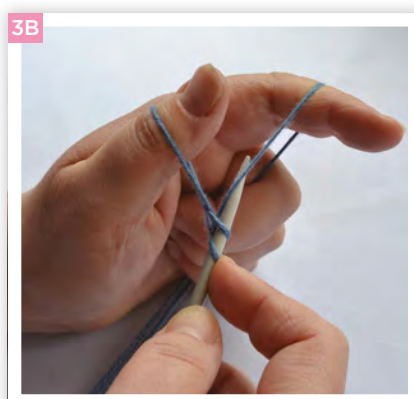
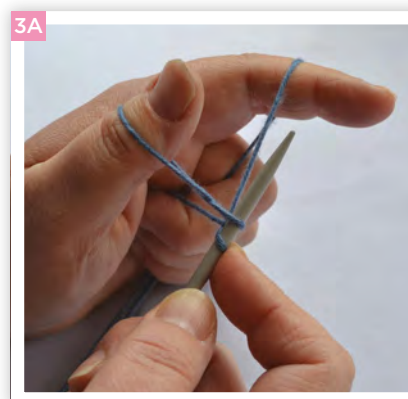
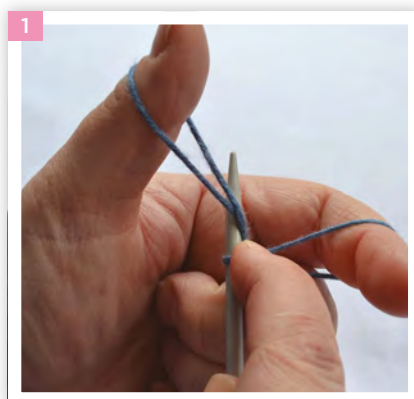
Step 6: Bring the scooped yarn through the thumb loop to the front.

Step 7: Drop the thumb loop (A) and use your thumb

to take up the slack in the working yarn (B), this in turn tightens the stitch. This also puts the thumb in position ready to create the next stitch.

Repeat steps 3-7 until you have the required number of stitches for your pattern.

A stretchy cast on for cuff-down socks is vital, as is an elastic cast off when working from the toe up



GERMAN TWISTED CAST ON

• This is a variation to the long-tail cast on but with an added twist to give super stretchiness. Measure the tail in the same way as the long tail, and work steps 1-3 of the Long Tail cast on method before working as follows:

Step 1: Take the needle under both strands of the thumb loop, from front to back.

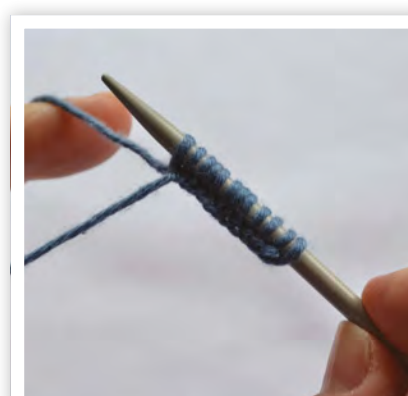
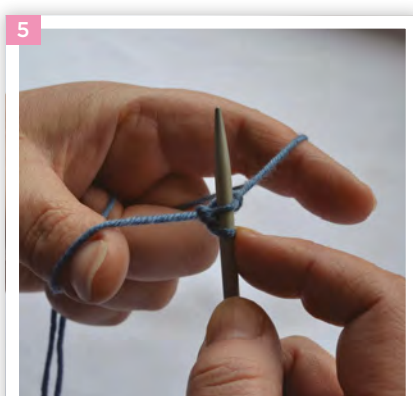
Step 2: Bring the needle tip towards you, then take it through the centre of the thumb loop.

Step 3: Bring the needle over thumb loop (A), effectively twisting the stitch, and catch the yarn over the index finger (B).

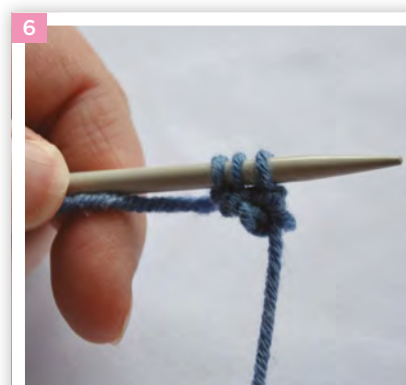
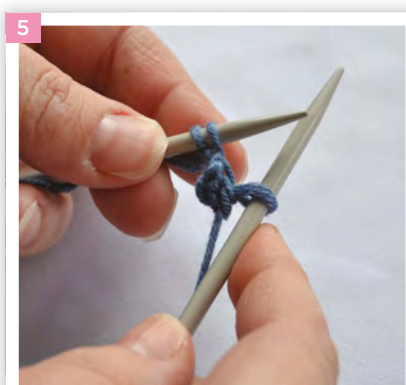
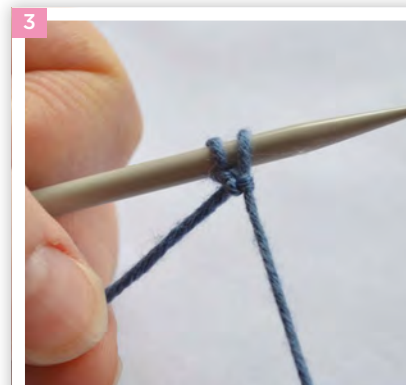
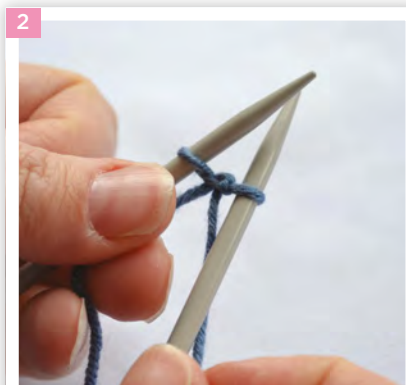
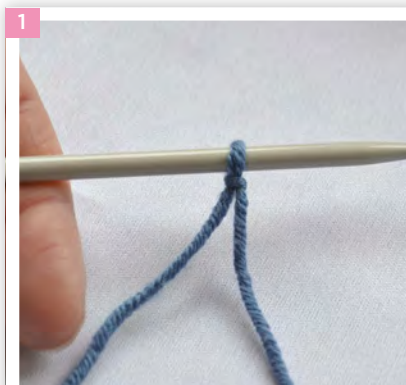
Step 4: Take the needle back through the thumb loop (A). It may help to slightly drop your thumb at this point (B), to open the loop up.

Step 5: Drop the thumb loop and use your thumb to take up the slack in the working yarn, which tightens the stitch. This also puts the thumb in position ready for the next stitch.

Repeat steps 1-5 for more stitches.



Stretchy cast ons are not just for socks. They are equally useful for sweaters, neckbands, sleeves, hats, gloves, cowls and much, much more



ALTERNATIVE: PICOT CAST ON

• This cast on is used to make a lovely decorative edge with little points, or picots, along it. Coupled with a single or double rib cuff it makes an attractive and comfortable start to a sock.

Step 1: Place a slip knot on the left-hand needle (this counts as the first stitch in the cast on).

Step 2: Knit into the first stitch on the left-hand needle – do not drop the stitch from the left-hand needle.

Step 3: Place the newly made stitch onto the left-hand needle knitwise. This twists the stitch into the correct position.

Step 4: Next, repeat steps 2 and 3 three more times.

Step 5: Cast off two stitches.

Step 6: Place the remaining stitch from the cast off back on the LH needle

Repeat steps 2-6 until the desired number of stitches are on the needles. Each repeat of steps 2-6 increases the overall stitch count by 2 stitches.

ALTERNATIVE CAST ON



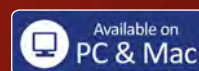
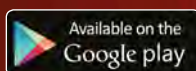
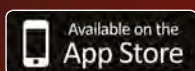
This is a great cast on for a decorative interesting edge. Use it instead of your usual cast on for a unique finished garment!

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Errata

Issue 51

MADELEINE CARDI

Written instructions: On Row 3, the k1 before the end of the repeat should be deleted. The chart is correct.

Issue 56

PLEASANT LAND STOLE

There is a small error in the written instructions. The instructions for Chart A should read as follows:

Work Rows 1-12 of Chart A: Print O' the Wave five times, working 17-st repeat five times across row.

Please also note that Chart D is worked a total of four times before Rows 1-16 are repeated, for a total of 144 rows worked in Chart D.

Issue 57

FOREST JUMPER

In the sleeve instructions, the first 5 rnds should read:

Next 3 rnds: P1, k5, p1, knit to end.

Dec Rnd 1: P1, ssk, k1, k2tog, p1, knit to end. 88 (88: 92: 96) sts

Next 3 rnds: P1, k3, p1, knit to end.

Dec Rnd 2: P1, sk2p, p1, knit to end. 86 (86: 90: 94) sts

Next 3 rnds: P1, k1, p1, knit to end.

DID YOU NOTICE A MISTAKE?

» **Please note:** While we have all our original patterns professionally tech edited and checked to ensure that they are correct at the time of going to press, unfortunately mistakes do sometimes occur. Any errata we are aware of can be found both here and on our website, www.yarnwise.co.uk. Please let us know if you find any mistakes by contacting zoe@tailormadepublishing.co.uk.

Finished project results will vary if yarn is substituted, and we always recommend swatching prior to commencing and using the yarn selected by the designer for the best results. The yarn alternatives suggested by Yarnwise, while suitable, are not endorsed or approved by the designer.

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PostRoom

Welcome to our post room, an opportunity for you to comment on Yarnwise, swap stories about your knitting or share top tips. We'd love to hear from you!

Yarn alternatives

Sheepfold



Alice from Sheepfold got in touch with us to mention the gorgeous Winter Jewels Hat pattern from issue 52...

I used our brand new 'Flocking Together' wool pack which was ideal to make the hat. There were a couple of

minor errors in charts 1 and 2, but the brilliant photography made it easy to correct this. I reckon it is a fantastic way to show off the naturally coloured British wools and will take the hat to Unravel for all to see! I shall use it on our displays at sales events to show off what can be done with our wool. I also intend to put a label stating which pattern I used, ie Winter Jewel Hat pattern in issue 52 of Yarnwise.

Thank you for getting in touch, Alice. We will pass your comments to our tech editor and will include any errata in a future issue – we are glad you found the photography useful! Thank you for advising your customers where the pattern (designed by Lisa McFetridge) has come from.

One skein or two?

Studiomag



Geraldine emailed to query a pattern we featured in issue 56...

Could you confirm the number of skeins required for the Ice Maiden Cowl on page 92 of issue 56? The information provided

suggests that it is one skein of each Hand-Dyed Grace and Beaded Grace – but having received some samples, my suspicion is that the cowl will require more than 177 yards.

Thank you for your email Geraldine. It looks as though the yarn amount information was omitted. It takes two skeins of each.

Charity knits



We recently featured the great work Linda Lou Japp does for those in need. She had this to say on Facebook...

I was blown away to see a lovely big article with photos about my group

Loving Hands in issue 56 (we knit, crochet and sew for charities). Thank you so much for publishing it. Now we are all scurrying to get copies of the

Bergere



WIN with Bergere de France!

• Our Star Letter wins a pattern for the Cache-Coeur Cabourg wrap cardigan from the Lovely Summer collection by Bergere de France, with all the yarn needed to make their own. The RRP of the yarn (Cabourg, £3.55 per ball) and pattern book ranges from £24.70 to £30.40, depending on the size made. Congratulations to Corey who is this month's winner!

Studiomag



Star Letter

Purchasing patterns

Corey emailed to ask about buying single patterns from our magazine...

I have just seen the pattern for the Pleasant Land Stole in the January issue of Yarnwise. I was wondering if there was any way I could purchase the pattern for it? It is beautiful and just what I am looking for to knit with the yarn I have just spun with my new spinning wheel I received for Christmas. Thank you in advance for your help.

Thank you for your email. What a wonderful Christmas present! The stole is ideal to showcase handspun yarn for a

real Heirloom piece. While we don't sell individual patterns ourselves, we do offer digital versions of the magazine (including back issues) for £3.99 (approximately \$6.42) at www.pocketmags.com.

Individual patterns can sometimes cost more than this, and you will also get to read our great features and learn from the tutorials too! We regularly include lace shawls in Yarnwise so we hope you will find other patterns that catch your eye.

magazine to read it for ourselves. There is so much going on here right now as we are reorganising the way things work so new members will be landing with us at just the right time.

Thanks Linda Lou for the lovely words. We wish you and your members every success for your coming projects. They are fantastic causes and you all work tirelessly raising money and awareness.

RECENTLY ON OUR QYARNWISE TWITTER FEED... "Love your December issue! What is the lovely shawl pattern on page 67 of the 'How to Write Lace Charts' feature?" @Kathleen_Foster **Thank you Kathleen! The shawl was 'Catania' by Liz Lovick, which was featured in Issue 52 (September 2012).**

Next Issue

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Each project needs to be pulled out and carefully considered:
Should it be ripped back? Or upgraded to a current WIP?



Works in progress...

Rhian Drinkwater takes a long, hard look at the piles of project bags

» Now is the time for spring-cleaning, it seems – though I've never been very good at actually cleaning and organising my house. It's much more preferable to spring clean my knitting, even if it may mean making some difficult decisions.

I've looked at organising your stash before, but I'm not thinking about that just now. Instead I'm thinking about the quite-frankly-ridiculous pile of bags I have filled with projects, started but never finished. Now, I know some knitters are monogamous – working on only one project until they finish it, and then starting another – but I'm very definitely not like that!

And I can never quite believe that anyone is *truly* monogamous to knitting. Can there really not be a half-finished sock buried in their knitting basket? And what would you do when your project has a spectacular counting failure and needs to have a 'time out' in the corner of the room for a while?

No, looking at Ravelry I see that I currently have 11 projects on the needles. Ouch. And I normally ignore the 'hibernating' projects hidden at the bottom, but for the purposes of spring-cleaning, I've got to tackle them. There are actually 13. If I don't do something now, they'll still be there in a year's time, possibly with more added, shoved into plastic bags at the bottom of my least favourite knitting box (I have lots of lovely hand-made fabric project bags, but only enough for my active WIPs). So, each of

the projects needs to be pulled out and carefully considered: should it be ripped back or upgraded to a current WIP?

Discerning fates

Looking through my pile, some are easy to categorise. A sock and a half in a yarn I never liked, with too many mistakes in it to give away the finished piece. The yarn's too kinked now to do much with either: into the bin with it. Alternatively, I've got a single sock in a pattern I like and a yarn I love – why haven't I finished this? That can move into the active WIP pile, and let's see if I can get it done by the end of the month.

A gorgeous colourwork top is harder to decide. I'm forced to acknowledge that the reason I'm putting off knitting it is that I know it's going to be too small, so what's the point? And yet there's enough done that ripping it out is going to be painful. Still, it has to be done – I love the way this top is going to look, so it deserves to be done properly (or it will never be done at all). I grit my teeth, and pull out the needles. The yarn is wound back into balls and I make careful notes about the needle size I used and size I knitted, so I can remember to make it bigger next time. The yarn can be returned to stash for now – it will be a while before I can face casting it on again but at least that gives me a chance to bring down the WIP pile in the meantime.

A laceweight cardigan with only a long sleeve to finish...there are a lot

of memories in this, as it was the first garment I ever cast on. I wasn't happy with the fit of the first sleeve and so left it, and since then I've completed nine adult tops! Again, this really just needs me to acknowledge why I'm avoiding it and deal with that problem. I'm moving this back into the active WIP pile, and resolving to work out my problems with the sleeve and reknit ASAP.

To frog or not to frog?

A few more decisions – frog, finish, frog, frog, frog – and I'm done with the hibernating knits. Now, my active WIPs: 12 is quite a ridiculous number, isn't it? I like work I can do at home and knitting for my handbag, knits for concentrating and knits for watching films, but there really should be a limit. At least two can be put to the side, anyway – my Beekeepers' Quilt, and crocheted throw for the sofa have both always been designated as long-term projects, and that's fine.

Then there's a pair of socks 'this' close to being finished, and a cardigan that's also almost done. I'm going to make these my first priorities to try and bring the overall total down – and resist the urge to cast on more! Then, the answer is just good old-fashioned knitting, until it's all done.

And that sounds like fun.

Rhian Drinkwater is a knitting designer and journalist who blogs at thecraftygeek.blogspot.com



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